AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

# GUITAR WORLD 50 GREATEST ROCK SONGS OF ALL TIME

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50 GREATEST ROCK SONGS OF ALL TIME

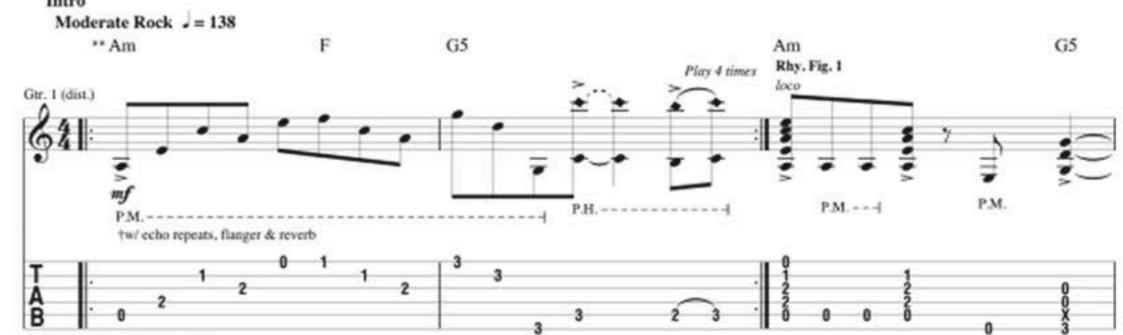
from Van Halen - *Van Halen*

# Ain't Talkin' 'Bout Love

Words and Music by David Lee Roth, Edward Van Halen, Alex Van Halen and Michael Anthony

*Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

**Intro**

**Moderate Rock** ♩ = 138

*Recording sounds 1/4 step sharp.

**Chord symbols reflect basic harmony.

†Set echo at approx. 100ms delay. Set flanger for slow speed w/ regeneration sweep and moderate depth.

Am
F
G5
Yeah, you may have all you want, ba - by,
but I got some - thin' you need,
Oh, yeah, you think you're real - ly cook - in', ba - by.
You bet - ter find your - self a
friend,
oh, yeah.
my friend.
Ain't talk - in' 'bout love.
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 1
P.M.
P.S.
My love is rot - ten to the core.
Ain't talk - in' 'bout love.
1.
Just like I told you be - fore,
yeah, be - fore.
2. You know you're sem - i good -
2.
Guitar Solo
Just like I told you be - fore,
be - fore, uh, be - fore, uh, be - fore, be - fore.
w/ bar
P.M.
*Hold bend while sliding.
Riff B
Gtr. 2 (dist.)
mf

Am G5

w/ bar

let ring

Am G5 Am G5

End Riff B

grad. release

Gtr. 2: w/ Riff B

**Guitar Solo**

Am G5 Am G5

love no more, no more. Ah!

P.M. P.M. P.M.

Am G5

w/ bar

Am
G5
Hey!
Hey!
Hey!
Gtr. 1
P.M.
Am
G5
Am
G5
C5
Play 4 times
A5
B5
C
E5
w/ bar
slack
Am
Em7
Free time
E9
N.C.
w/ bar
grad. dive
-4 1/2
-2

from The Jimi Hendrix Experience - *Electric Ladyland*

# All Along The Watchtower

Words and Music by Bob Dylan

Tune Down 1/2 Step:
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

**Intro**

**Moderately ♩ = 112**

**Verse**

A/C♯ B II C♯m IV B II A/C♯ Bsus4
out - ta here,
say the jo - ker to the thief.

C♯m IV B II A/C♯ B II C♯m IV B II A/C♯
There's too much con - fu - sion,
na.
I can't get no re - lief.

E5 F♯ G♯ E5 C♯m IV B II A/C♯ B II C♯m IV
9fr 11fr
Busi - ness men, they ah,
ah, drink my wine.

B II
A/C♯
B type2
C♯m IV
B II
Plow man, dig my earth, uh. None will lev - el on
mp
mf
mp

A/C♯
A open
B II
C♯m IV
B II
A II
C♯ A/C♯ C♯ A/C♯ C♯ A/C♯
4fr
the line, uh, no - bod - y of it is worth. Hey, hey!
full

Guitar Solo
C♯m IV
B II
A/C♯
B II
C♯m IV
B II
A II
f w/ tape delay
full
full 1/2
1/2
semi - harm.
hold bend

A/C♯
B II
C♯m IV
B II
A/C♯
B II
C♯m IV
full
1 1/2
1/2

Verse
B II
A/C♯
B II
C♯m IV
B II
2. No rea - son to get ex - cit -
w/ echo repeats
1/2
1/2
full
A/C♯
B II
C♯m IV
B II
A/C♯
B II
ed, uh, heh, the thief, he kind - ly spoke.
C♯m IV
B II
A/C♯
B II
C♯m IV
B II
There are man - y here a - mong us who feel that life is but a joke.

Guitar Solo
Gtr. 3 tacet
C♯m IV
B II
A/C♯
Gtr. 2
f * w/ wah-wah
echo repeat
full
* + = closed
o = open
let ring
hold bend
wah-wah & echo off

**Verse**

C♯m IV B II A/C♯ B II C♯5 C♯m IV B II A/C♯ B II C♯5

all a - long the watch - tow-er, prin-ces kept the view.

*p* *mp* *mf* *mp* *mf*

Outro

C♯m IV　B II　C♯　A/C♯　C♯　A/C♯　C♯　A/C♯　B II　C♯m IV　B II　A/C♯

4fr 4fr 4fr

wind be - gan to howl. Hey! Ah.

*mp* *mf* *f*

full

C♯m IV C♯m7 A/C♯ C♯7

in. Have you ev - er? Don't be way out

full full full full 8va

C♯m^IV C♯7 A/C♯ C♯7

babe.

8va

full 3/4 full 1/2 full 1/2 full

from The Kinks - *The Kinks' Greatest Hits*

# All Day And All Of The Night

Words and Music by Ray Davies

**Intro**

**Moderately** ♩ = 138

F5 G5 F5 B♭ G F G F B♭ G F

1. I'm

Gtr. 1 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

*f*

Gtr. 2 (clean)

*mf*

G F B♭ G F G F B♭ G

Girl, I want to be with you all of the time. The

Gr. 1

Rhy. Fill 1 End Rhy. Fill 1

Gr. 2

𝄋 Pre-Chorus

B♭ F A G C A

on - ly time I feel al - right is by your side.

(Ah.

Verse

*D.S. al Coda 1*

**Coda 1**

F D C D C F

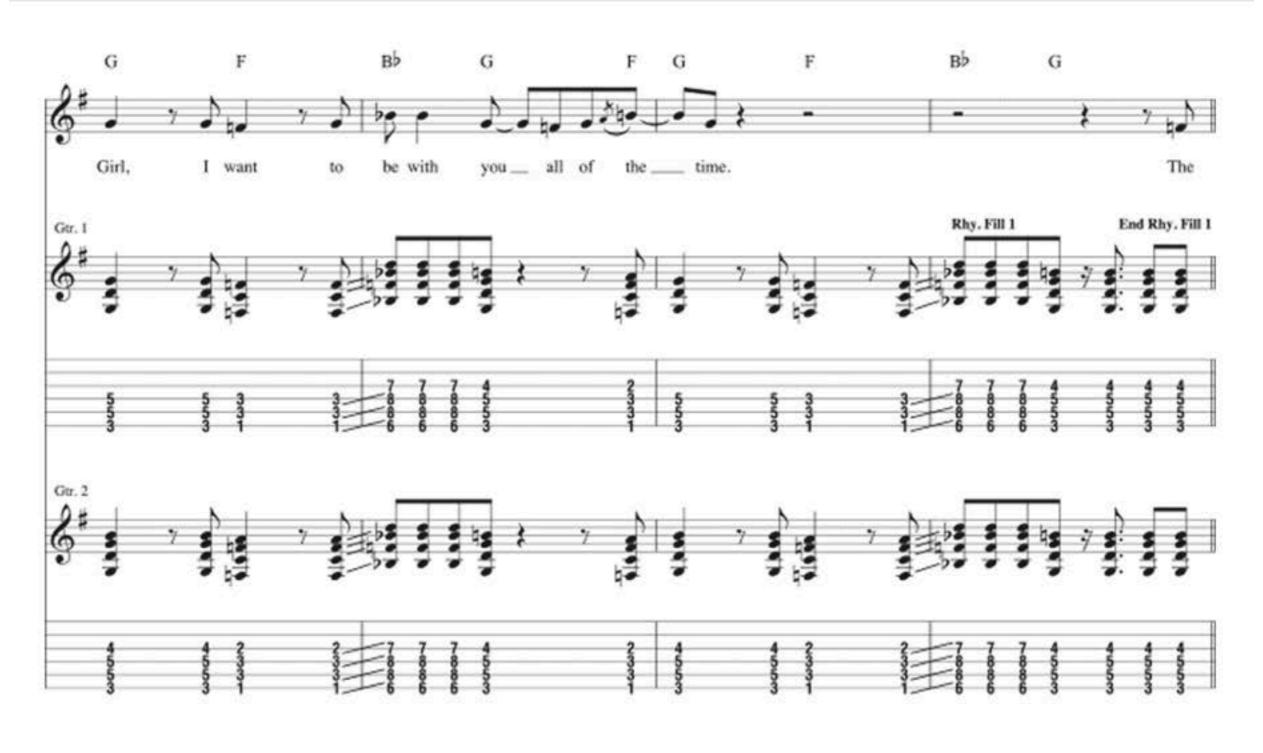
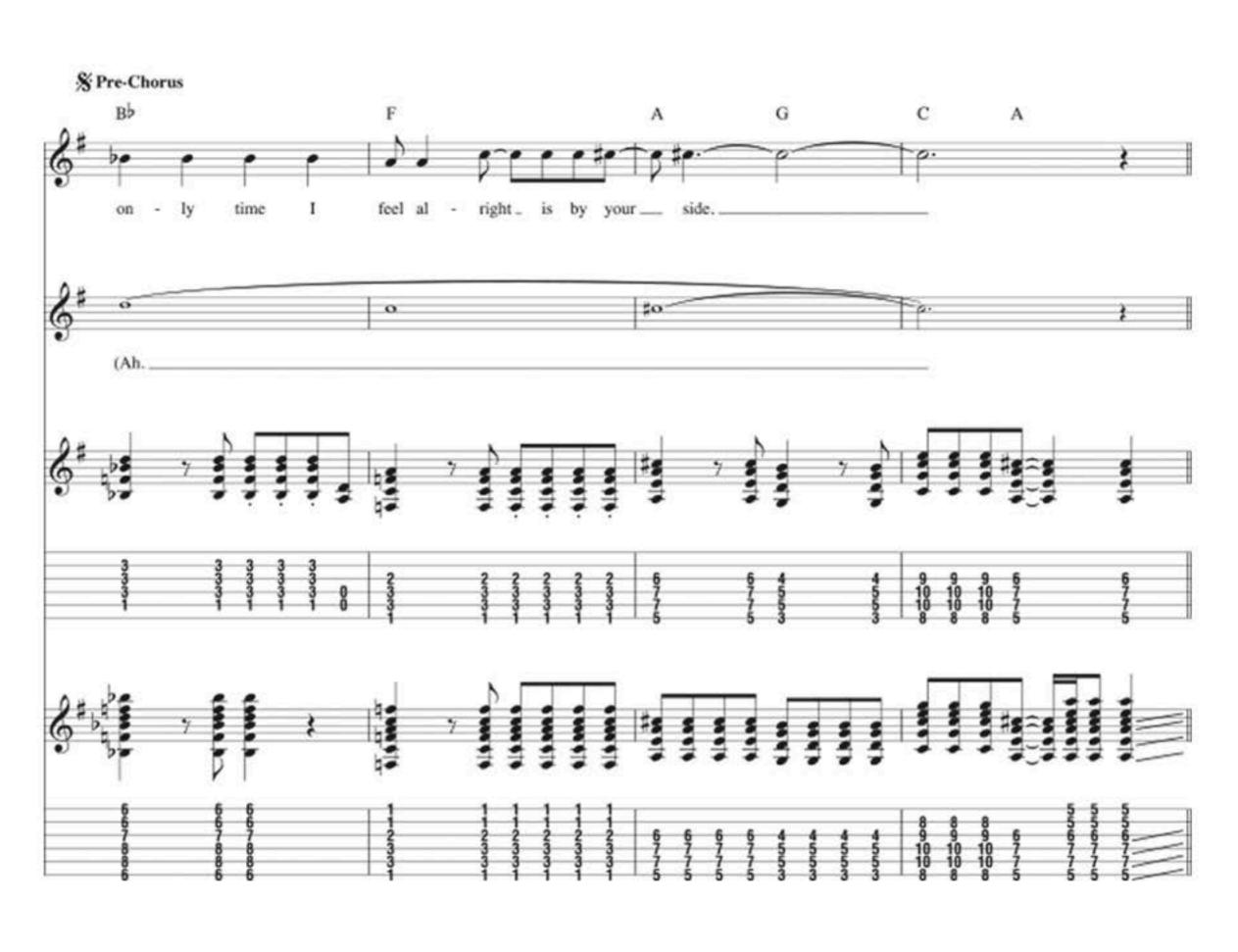
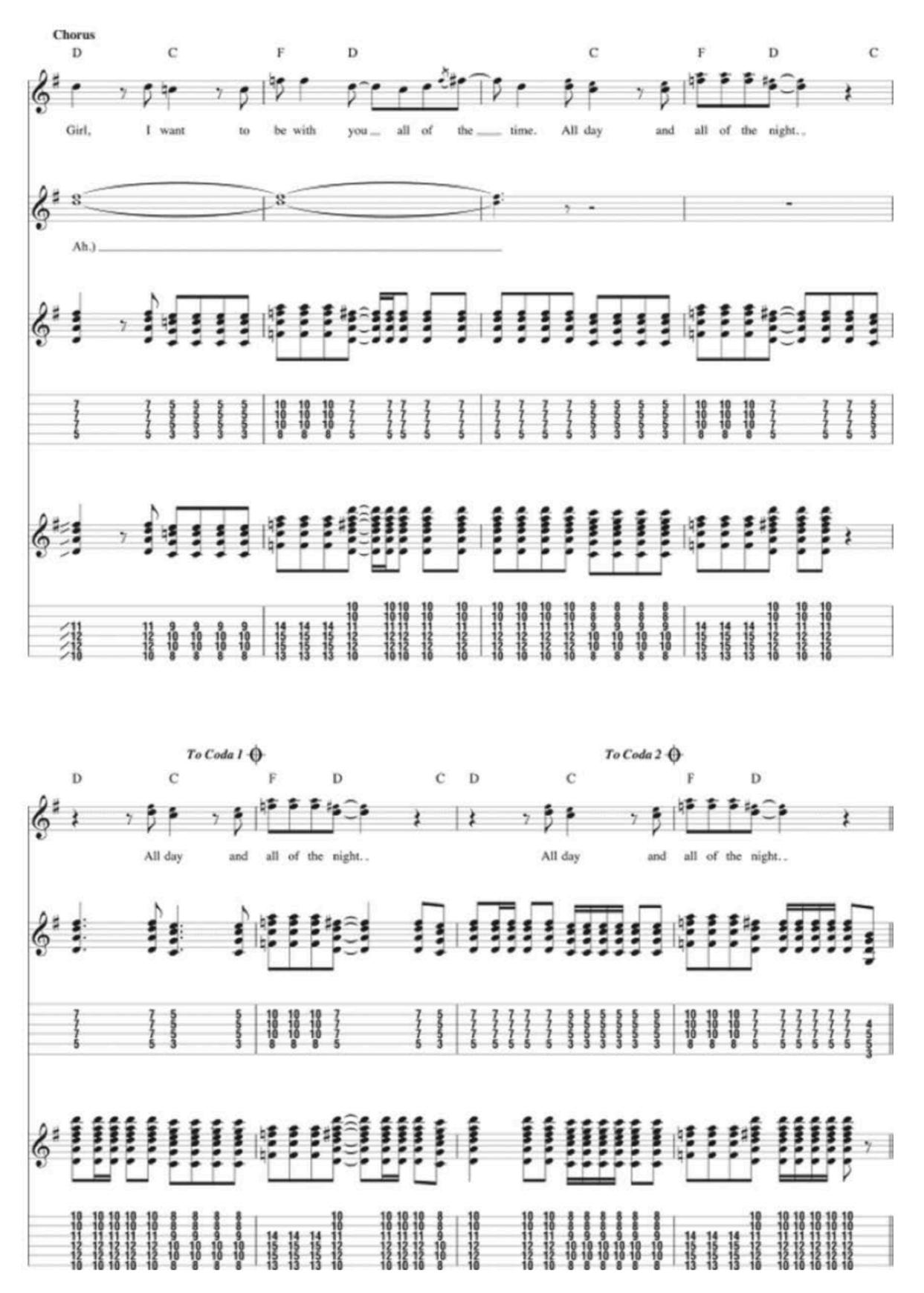
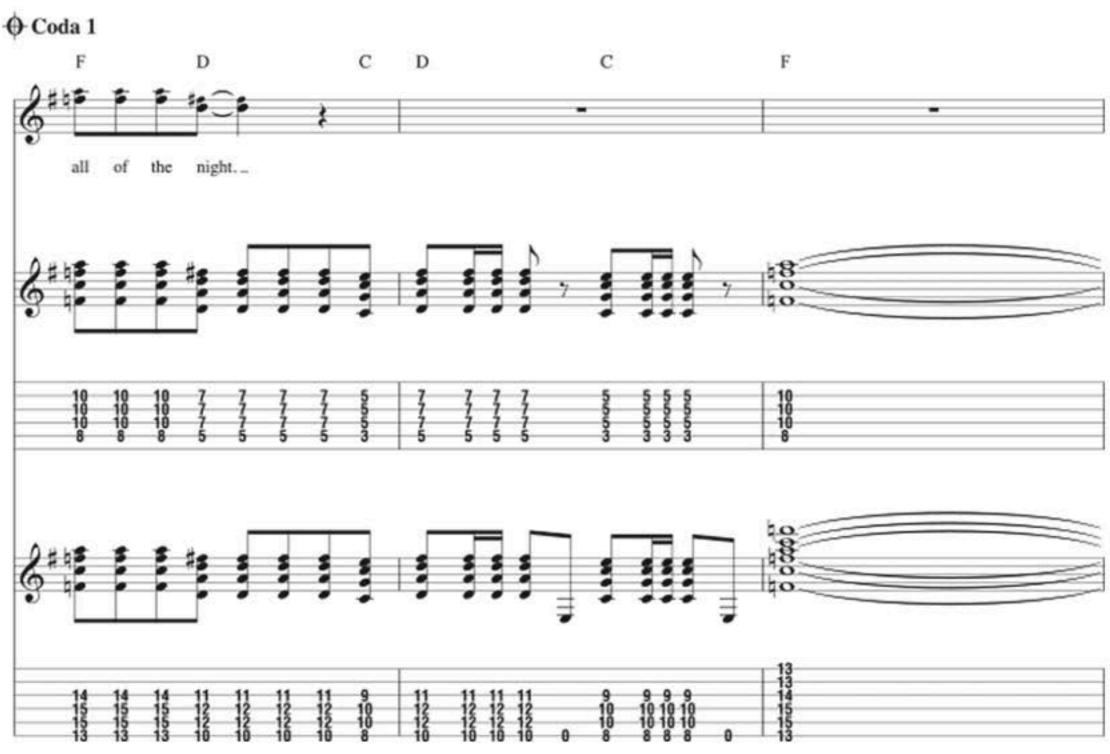
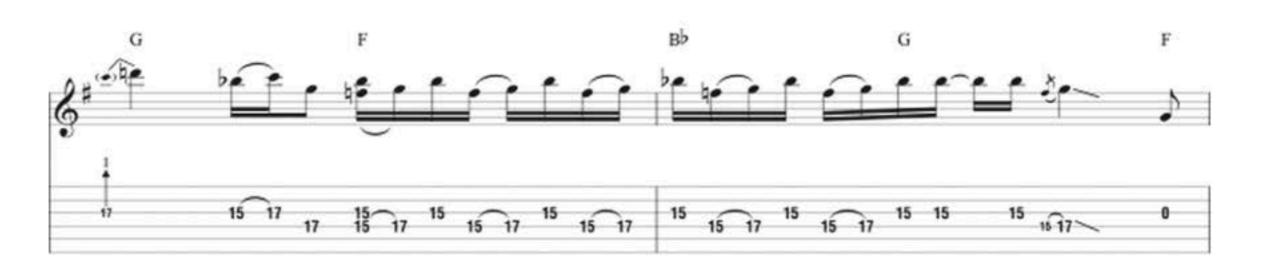
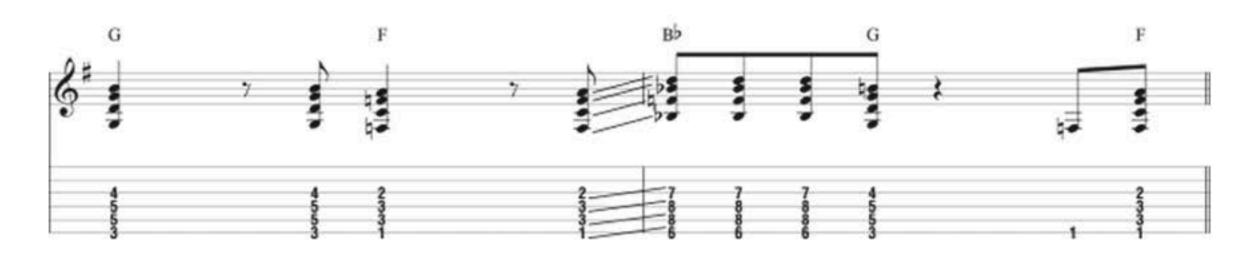
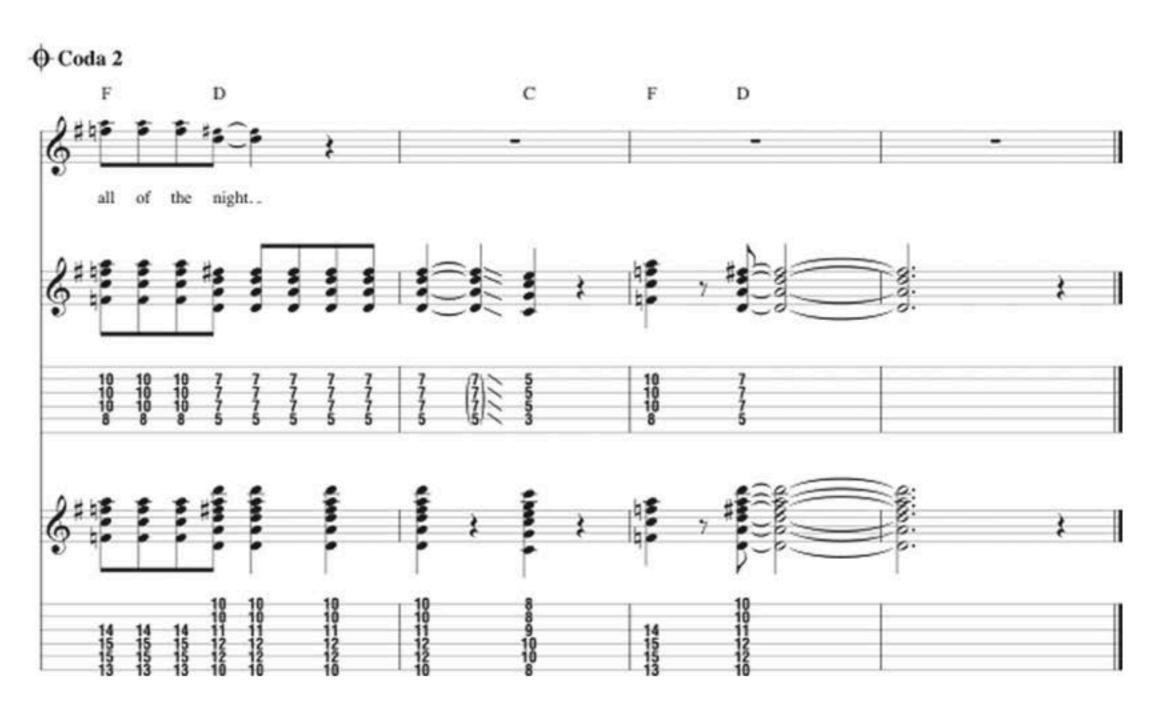
all of the night. _

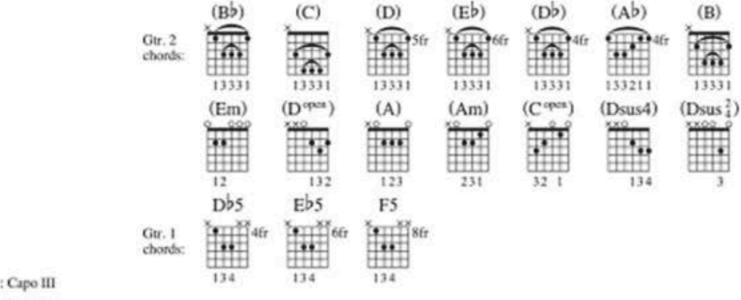
D
F
Oh, come on, la la la la la la.
Guitar Solo
Gtr. 2: w/ Rhy. Fig. 2 (2 1/2 times)
Gtr. 1
G
F
B♭
G
F

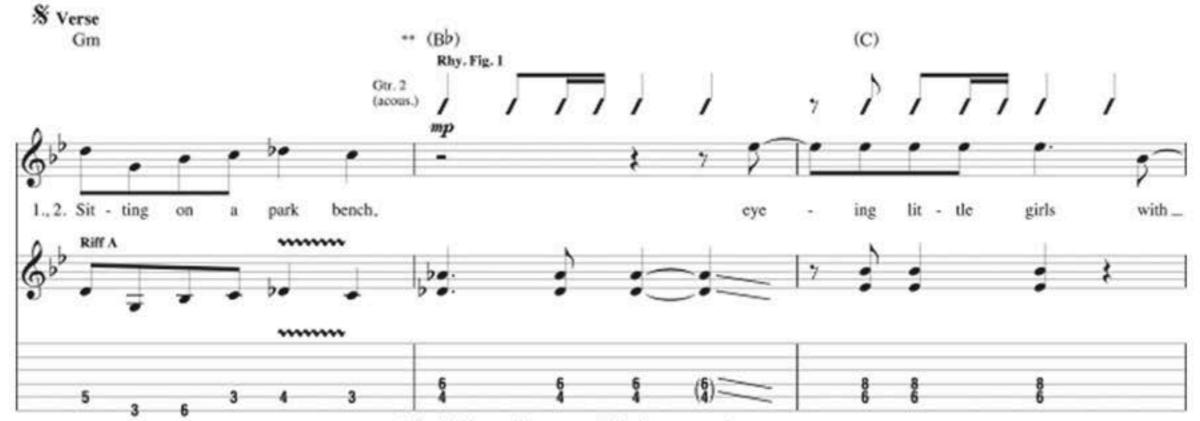
### Coda 2

F D C F D

all of the night..

from Jethro Tull - *Aqualung*

# Aqualung

Words and Music by Ian Anderson and Jennie Anderson

Gtr. 2: Capo III

*Chord symbols reflect implied harmony.

**Symbols in parentheses represent chord names respective to capoed guitar and do not reflect actual sounding chords.

Gtr. 1: w/ Riff A (3 times)

Gtr. 2: w/ Rhy. Fig. 1

(Em) *D♭ (B♭) E♭ (C) F (D) E♭ (C) F (D)

Rhy. Fill 1 End Rhy. Fill 1

Gtr. 2

Snot's run - ning down his nose, greas - y fin - gers smear - ing shab - by clothes

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords.

E♭ (C) F (D) G♭ (E♭) D♭ (B♭) E♭ (C) D♭ (B♭) G♭ (E♭) E (D♭) B (A♭) D (B)

Gtr. 2: w/ Rhy. Fill 1

Gm (Em)

Hey, Aq - ua - lung. Dry - ing in the cold sun,

Gtr. 2: w/ Rhy. Fig. 1

D♭ (B♭) E♭ (C) F (D) E♭ (C) F (D)

watch - ing as the fril - ly pant - ies run.

Riff A1

Gtr. 3 (elec.)

*f*

w/ dist.

3 3 3 | 5 5 5 | 7 7 7 5 7

E♭ (C) F (D) G♭ (E♭) D♭ (B♭) E♭ (C) D♭ (B♭) G♭ (E♭) E (D♭) B (A♭) D (B)

Hey, Aq - ua - lung.

End Riff A1

5 7 3 3 | 5 5 5 5 3 3 | 3 6 6 4

F
(D)
E♭
(C)
G♭
(E♭)
D♭
(B♭)
bro - ken luck.
Oh,
Hey,
Aq - ua - lung.

To Coda
Bridge
E B D Gm
(D♭) (A♭) (B) (Em)
Fsus4 F
(Dsus4) (D)
Sun streak - ing cold, an
Gtr. 2
Rhy. Fig. 2
*Capoed fret is "0" in tab.
**w/ tone filter, next 43 1/2 meas.

F
(D)
Fsus4 F Fsus4 C
(Dsus4) (D) (Dsus4) (A)
C7sus4 C C7sus4 Cm
(A7sus4) (A) (A7sus4) (Am)
Csus2 Cm C7sus4
(Asus2) (Am) (A7sus4)
old man wand' - ring lone - ly.
Tak - ing time the

Gm Gm7 Gm F
(Em) (Em7) (Em) (D)
Fsus4 F Fsus4 F Fsus4 F Gm7
(Dsus4) (D) (Dsus4) (D) (Dsus4) (D) (Em7)
on - ly way he knows.
End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2
Gm (Em) Fsus♮ (Dsus♮) F (D) Fsus♮ F (Dsus♮) (D) Fsus♮ F (Dsus♮) (D) Fsus4 F Fsus♮ C (Dsus4) (D) (Dsus♮) (A) C7sus♮ C (A7sus♮) (A) C7sus♮ (A7sus♮)
Leg hurt - ing bad, as he bends to pick a dog - end. He
*Sung behind the beat.
Cm (Am) Csus2 Cm C7sus♮ Gm (Asus2) (Am) (A7sus♮) (Em) Gm7 Gm (Em7) (Em) F (D) Fsus♮ F (Dsus♮) (D) Fsus♮ F (Dsus♮) (D) Fsus4 F Gm7 (Dsus4) (D) (Em7)
goes down to the bog and warms his feet.
Fsus♮ (Dsus♮) F (D) Fsus♮ (Dsus♮) F (D) Fsus♮ (Dsus♮) F (D) Gm7 (Em7)
Gtr. 2
Gtr. 2: w/ Rhy. Fig. 2 (2 times)
Gm (Em) Fsus♮ (Dsus♮) F (D) Fsus♮ F (Dsus♮) (D) Fsus♮ (Dsus♮) F (D) Fsus4 F Fsus♮ (Dsus4) (D) (Dsus♮)
Feel - ing a - lone, the ar - my's up the road.
C (A) C7sus♮ C (A7sus♮) (A) C7sus♮ Cm (A7sus♮) (Am) Csus2 Cm C7sus♮ Gm (Asus2) (Am) (A7sus♮) (Em) Gm7 Gm (Em7) (Em)
Sal - va - tion a la mode and a cup of
F (D) Fsus♮ F (Dsus♮) (D) Fsus♮ F (Dsus♮) (D) Fsus4 F Gm7 Gm (Dsus4) (D) (Em7) (Em) Fsus♮ (Dsus♮)
tea. Aq - ua - lung, my
F (D) Fsus♮ F (Dsus♮) (D) Fsus♮ F (Dsus♮) (D) Fsus4 F Fsus♮ C (Dsus4) (D) (Dsus♮) (A) C7sus♮ C (A7sus♮) (A) C7sus♮ (A7sus♮)
friend, don't you start a - way un - eas - y. You

Cm (Am) Csus2 (Asus2) Cm (Am) C7sus4 (A7sus4) Gm (Em) Gm7 (Em7) Gm (Em) F (D) Fsus4 (Dsus4) F (D) Fsus4 (Dsus4) F (D) Fsus4 (Dsus4) F (D) Gm7 (Em7)
poor old sod, you see it's on - ly me.
Fsus4 (Dsus4) F (D) Fsus4 (Dsus4) F (D) Gm7 (Em7)
Gtr. 2
Fast ♩ = 176
Gm (Em) F (D) Fsus4 (Dsus4) F (D) Gm (Em) Gm11 (Em11)
Do you still re - mem - ber De - cem - ber's fog - gy freeze, when the
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3
Gm (Em) F (D) Fsus4 (Dsus4) F (D) Gm (Em) Gm11 (Em11)
ice that clings on to your beard was scream - ing ag - o - ny? Hey! Then you
*w/ out tone filter
Gm (Em) F (D) Fsus4 (Dsus4) F (D) Gm (Em)
snatch your rat - tl - ing last breaths with deep sea div - er sounds and the
Gtr. 2

Cm (Am)
F (D)
Fsus4 (Dsus4)
flow - ers bloom like mad - ness in the spring.
F (D) Fsus4 (Dsus4) F (D) Fsus4 (Dsus4) F (D) Fsus4 (Dsus4) F (D) Gm7 (Em7) Gm (Em)
Sun streak - ing
Rhy. Fig. 4
F (D) Fsus4 (Dsus4) F (D) C (A) C7sus4 (A7sus4) Cm (Am)
cold, an old man wand' - ring lone - ly, tak - ing time the
Gm (Em) F (D) Fsus4 (Dsus4) F (D) Fsus4 (Dsus4) F (D) Fsus4 (Dsus4)
on - ly way he knows.
End Rhy. Fig. 4

Gtr. 2: w/ Rhy. Fig. 4
Gm (Em) F (D) F (D) C (A)
Leg hurt - ing bad, as he bends to pick a dog - end. He
Cm (Am) Gm (Em) F (D) F (D) Fsus4 (Dsus4) F (D)
goes down to the bog and warms his feet.
F (D) Fsus4 (Dsus4) F (D) Gm (Em)
Whoa, ho, ho, no. Feel - ing a - lone,
Gtr. 2
Rhy. Fig. 5
F (D) F (D) C (A) C7sus2 (A7sus2)
the ar - my's up the road. Sal -
End Rhy. Fig. 5
Gtr. 2: w/ Rhy. Fig. 4 (last 4 meas.)
Cm (Am) Gm (Em) F (D)
va - tion a la mode and a cup of tea.
Gtr. 2: w/ Rhy. Fig. 5
F (D) Fsus4 (Dsus4) F (D) Gm (Em) F (D)
Aq - ua - lung, my friend, don't you
Gtr. 2: w/ Rhy. Fig. 4 (last 4 meas.)
F (D) C (A) C7sus2 (A7sus2) Cm (Am)
start a - way un - eas - y. You poor old sod, you

Gm
(Em)
F
(D)
Fsusi
(Dsusi)
F
(D)
Fsus4
(Dsus4)
F
(D)
Fsusi
(Dsusi)
see it's on - ly me, me.
(Dopen)
Gtr. 2
Oh, ho, ho, ho, oh,
Gtr. 1
Interlude
(Em)
(Dopen)
no.
(A)
*Gtrs. 1 & 3
*Composite arrangement
(Am)
(Em)
fdbk.
let ring
fdbk.

Gtr. 3 tacet
(D open)
Gtr. 1
let ring
Guitar Solo
(Em)
(C open)
(D open)
(Em)
Rhy. Fig. 6
End Rhy. Fig. 6
Gtr. 2: w/ Rhy. Fig. 6 (2 times)
Gm
(Em)
E♭
(C)
F
(D)
Gm
(Em)
fdbk.
Pitch: G
E♭
(C)
F
(D)
Gm
(Em)
let ring
(Em)
(C open)
(D open)
(Dsus4)
(D open)
(Dsus4)
(D open)
(Dsus4)
Gtr. 2
Gtr. 1
let ring
let ring
let ring

Gtr. 2: w/ Rhy. Fig. 6 (3 1/2 times)
(D open)
(Dsus4)
(D open)
Gm
(Em)
E♭
(C)
let ring
F
(D)
Gm
(Em)
E♭
(C)
let ring
F
(D)
Gm
(Em)
E♭
(C)
F
(D)
Gm
(Em)
E♭
(C)
let ring
(D open)
(Dsus4)
(D open)
(Dsus4)
(D open)
Gtr. 2
Gtr. 1
let ring
let ring

Bridge
A tempo
Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)
Gm (Em) Fsusi (Dsusi) F (D) Fsusi (Dsusi) F (D) Fsusi (Dsusi) F (D) Fsus4 (Dsus4) F (D) Fsusi (Dsusi)
Dee, dee, dee, dee, dee, dee, dee, dee, dee, dee.
C (A) C7susi (A7susi) C (A) C7susi (A7susi) Cm (Am) Csus2 (Asus2) Cm (Am) C7susi (A7susi) Gm (Em) Gm7 (Em7) Gm (Em)
Dee, dee, dee, dee, dee, dee, dee, dee, dee, dee.
F (D) Fsusi (Dsusi) F (D) Fsusi (Dsusi) F (D) Fsus4 (Dsus4) F (D) Gm7 (Em7) Gm (Em) Fsusi (Dsusi)
Aq - ua - lung, my
F (D) Fsusi (Dsusi) F (D) Fsusi (Dsusi) F (D) Fsus4 (Dsus4) F (D) Fsusi (Dsusi) C (A) C7susi (A7susi) C (A) C7susi (A7susi)
friend, don't you start a - way un - eas - y. You
Cm (Am) Gm (Em) F (D) Fsusi (Dsusi) F (D)
poor old sod, you see it's on - ly me, yeah.
Gtr. 2
Fsusi (Dsusi) F (D) Fsus4 (Dsus4) F (D) Fsusi (Dsusi) F (D) Fsusi (Dsusi) F (D) Fsusi (Dsusi) F (D) Gm7 (Em7)
Hmm.

*D.S. al Coda*

Interlude
Gtr. 2 tacet
Gm
N.C.
Gm
N.C.
Gtr. 1
5 3 6 3 4 3
5 3 6 3 4 3

Coda
Outro
Gtr. 2 tacet
Gm
N.C.
Gtr. 1
5 3 6 3 4 3

Gm
N.C.
Gm
(cont. in slashes)
5 3 6 3 4 3
5 3 6 3 4 3

Free time
D♭5
E♭5
F5
Gtr. 1
Whoa, oh, oh, Aq - ua - lung.
Gtr. 3
8
10
12

from AC/DC - *Back in Black*

# Back In Black

Words and Music by Angus Young, Malcolm Young and Brian Johnson

Chorus
A5 E5 B5 A5 B5 A5 E5 B5 A5 B5
back. Yes, I'm back. Well, I'm
Gtrs. 1 & 2
Rhy. Fig. 2
G5 D A5 G5 A5 G5 D A5 G5 A5
back. Yes, I'm back. Well, I'm
1/4
1/4
E5 B5 A5 B5 A5 E5 B5 A5 B5
back, back. Well, I'm
G5 D
To Coda
back in black. Yes, I'm back in black. Oh!
End Rhy. Fig. 2

Guitar Solo
Gtr. 1
E5
E7
E6
E5
P.M.
Gtr. 2
Rhy. Fig. 3
A
End Rhy. Fig. 3
Gtr. 2: w/Rhy. Fig. 3, 2½ times
full
1/4

E5
E7
E6
E5
full
full
full
full
full
hold bend
E7
E6
E5
A
E5
A
hold bend
full
full
E5
E7
E6
E5
full
D.S. al Coda
E7
E6
E5
A
E5
A
Well, I'm
Gtr. 1
full
full
Gtr. 2

Coda
Interlude
w/Voc. ad lib.
N.C.(E5)
(A5)
(E5)
Well, I'm
Chorus
Gtrs. 1 & 2: w/Rhy. Fig. 2
A5 E5 B5 A5 B5
A5 E5 B5 A5 B5
back,
(I'm back.
back.
Well, I'm
I'm
G5 D A5 G5 A5
G5 D A5 G5 A5
back.
back,
I'm back.
back,
I'm
E5 B5 A5 B5
A5 E5 B5 A5 B5 G5
back.
back,
I'm back.)
back.
It's back in black.
Yes, I'm

D
A5
back in black.
I wan-na say it.
Gtr. 3 (dist.)
mf
full
f
3/4
Gtrs. 1 & 2
Outro/Guitar Solo
Gtrs. 1 & 2: w/Rhy. Fig. 3, till fade
Gtr. 3
E5
E7
E6
E5
E7
E6
E5
A
E5
A
E5
E7
E6
Begin Fade
E5

E7
E6
E5
A
(15ma)
8va
full
1/4
P.H.
E5
E7
E6
E5
8va
E7
E6
E5
A
E5
A
E5
E7
E6
E5
hold bend
Fade Out
E7
E6
E5
A
E5
A

from Heart - *Little Queen*

# Barracuda

Words and Music by Nancy Wilson, Ann Wilson, Michael Derosier and Roger Fisher

**Intro**

**Moderately fast ♩ = 136**

E5 F♯5 G5

8va loco

*mf*

w/ dist. & flanger

slight P.M.

Harm.

w/ bar

Pitch: E B G

E5 F♯5 G5 G6 N.C.

Gtr. 2 (elec.) w/ dist. & flanger

*f*

slight P.M.

Gtr. 1 *divisi*

Harm. w/ bar

-1/2 -2

E5
F♯5 G5
G6
slight P.M.
Harm.
w/ bar
𝄋 Verse
E5
1. So this ain't the end, I saw you a - gain
2. Back o - ver time we were all try - in'
Rhy. Fig. 1A
End Rhy. Fig. 1A
Rhy. Fig. 1
End Rhy. Fig. 1
2nd time, Gtr. 1: w/ Rhy. Fig. 2
C5
*C5/B
C5/A
G5
to - day.
for free.
I had to turn my heart a - way.
You met the por - poise and me.
*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
1st time, Gtr. 2: w/ Rhy. Fig. 1A (2 times)
2nd time, Gtr. 2: w/ Rhy. Fig. 1A (1st meas.)
2nd time, Gtr. 2: w/ Rhy. Fill 1
2nd time, Gtr. 2: w/ Rhy. Fig. 1A
E5
Uh, huh.
Smile like the sun, kiss - es for ev - 'ry - one.
No right, no wrong; sell - ing a song, a name.
C5 Csus2 C5/B C5/A G5 E5
and tales it nev - er fails.
Whis - per game.
Gtr. 2
slight P.M.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Chorus
2nd & 3rd times, Gtr. 1: w/ Rhy. Fill 2
C5 C5/B A5 E5
You ly - ing so low in the weeds. I
And if the real thing don't do the trick, 3. no, you bet - ter
Rhy. Fill 1
Gtr. 2
Rhy. Fill 2
Gtr. 1

C/G D/A Em/B D/A C/G G/B Am
E5
*D5
Gtr. 3 (acous.)
mp
bet you gon - na am - bush me.
make up some - thing quick.
You'd have me down, down, down,
You gon - na burn, burn, burn,
slight P.M.
*See top of first page of song for chord diagrams pertaining to rhythm slashes.
To Coda 1
To Coda 2
Gtr. 3 tacet
3rd time, Gtrs. 1 & 2: w/ Rhy. Fills 3 & 3A
A5
N.C.
down on my knees, now would - n't ya, bar - ra - cu -
burn, burn it to the wick.
Rhy. Fill 3
Gtr. 1
fdbk.
w/ bar
Pitch: F♯
Rhy. Fill 3A
Gtr. 2
Harm.
w/ bar

Interlude
E5
F♯5 G5
da?
Oh.
slight P.M.
Harm.
w/ bar
*Harm.
8va
loco
*Left hand over top of neck, next 4 meas.
Pitch: E B G
D.S. al Coda 1
G6

Coda 1
Interlude
Gtr. 3 tacet
N.C.
E5
G5 A5 D5 E5
Oo, bar - ra - cu - da. Oh, yeah.
Gtrs. 1 & 2
Rhy. Fig. 3
End Rhy. Fig. 3
slight P.M.
Gtrs. 1 & 2: w/ Rhy. Fig. 3
G5 A5 D5 E5
Bridge
C
A
Rhy. Fig. 4A
End Rhy. Fig. 4A
Gtr. 3
"Sell me, sell you," the por - poise said. Dive down, deep down, save my head. You,
Gtr. 1
Riff A
End Riff A
P.M.
let ring
Gtr. 2
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)
Gtr. 3 tacet
E5
G5 A5 D5 E5
G5 A5 D5 E5
I think that you had the blues too.
Gtr. 1: w/ Riff A
Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A
C
A
All that night and all the next, swam with - out look - ing back. Made for the west - ern

E5
F♯5 G5 A5 E5
F♯5 G5 A5
pools.
Sil - ly, sil - ly fools.
Gtr. 2
Rhy. Fig. 5A
End Rhy. Fig. 5A
slight P.M.
Gtr. 1
Rhy. Fig. 5
End Rhy. Fig. 5
Guitar Solo
Gtr. 1 tacet
Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A
C
A
Gtr. 4 (elec.)
8va
w/ dist. & chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A
loco
steady gliss.
w/ bar
D.S.S. al Coda 2
(take 2nd lyrics)
The
P.H.
let ring
P.S.

*Harmonic and open string ring simultaneously.

**Vol. swells

Harm.
w/ bar
steady gliss.
let ring

2.
E5
1.- 4.
F♯5 G5 A5
5.
F♯5 G5 A5

Oo, hey.

slight P.M.
steady gliss.
slight P.M.

*Sung 1st time only.

from Michael Jackson - *Thriller*

# Beat It

Words and Music by Michael Jackson

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

**Intro**

**Moderately fast ♩ = 140**

N.C.(A♭5) (F5) (A♭5) (E♭5)

*Em D Em D

Gtr. 1

Gtr. 2

Riff A

End Riff A

*Chord symbols reflect implied harmony.

Verse
Gtr. 2 tacet
E5 D5 E5 D5
1. They told him, "Don't you ev - er come a - round here. Don't wan - na see your face, you bet - ter
2. They're out to get you, bet - ter leave while you can, don't wan - na be a boy, you wan - na
Gtr. 1 Rhy. Fig. 1
C5 D5
dis - ap - pear." The fire's in their eyes, and their words are real - ly clear, so
be a man. You wan - na stay a - live, bet - ter do what you can, so
E5 D5
Gtr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)
E5 D5
beat it. Just beat it. You bet - ter run; you bet - ter
beat it. Just beat it, oh! You have to show them that you're
End Rhy. Fig. 1 Riff B
Gtr. 3 (clean)
mf
P.M.
E5 D5
do what you can. Don't wan - na see no blood; don't be a ma - cho man. You
real - ly not scared, you're play - ing with your life, this ain't no truth or dare, oh! They'll
End Riff B
P.M.

𝄋 **Chorus**

Gtr. 3 tacet
3rd time, Gtr. 4: w/ Fill 1

Em D

wan - na be bad. } Just beat it, beat it. No __
wan - na be bad. } (Beat it, beat it.)

Gtr. 1

0 | 3 2 5 2 2 4 | 2 5 5 0

Gtr. 3

Gtr. 2
*divisi*

P.M.

0 2 0 2 4 0 | 3 2 5 2 2 4 | 2 5 5 0

1.
Em
D
Em
D
beat it. Just beat it. Just beat it. Just beat it. Oh!
(Beat it. Beat it. Beat it. Beat it. Oh!)
2.
2nd time, w/ ad lib voc. (till fade)
2nd time, Gtrs. 1 & 2: w/ Riff A
Em
D
Em
D
beat it, beat it. No one wants to be de - feat - ed, show -
(Beat it, beat it.)
To Coda
Em
D
Em
D
- in' how funk - y strong is your fight. It does - n't mat - ter who's wrong or right. Just
Bridge
E5
D5
beat it. Beat it.
Gtr. 2
Riff C
End Riff C
*w/ echo set for quarter-note regeneration w/ 3 repeats, next 12 meas.
Gtr. 2: w/ Riff C (2 3/4 times)
E5
D5
Beat it. Beat it.
E5
Gtr. 1
Riff D
End Riff D

**Guitar Solo**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

E5 D5

Gtr. 4 (dist.)

*f*

w/ bar

grad. release

T.H. T.H.

Pitch: A B E

Gtr. 2

*Slide up fretboard with tapping finger.

***D.S. al Coda***
***(take 2nd ending)***

E5

D5

8va

hold bend

**Coda**

**Outro-Chorus**

Em D

beat it, beat it. No ___

(Beat it, beat it.)

Gtrs. 1 & 2

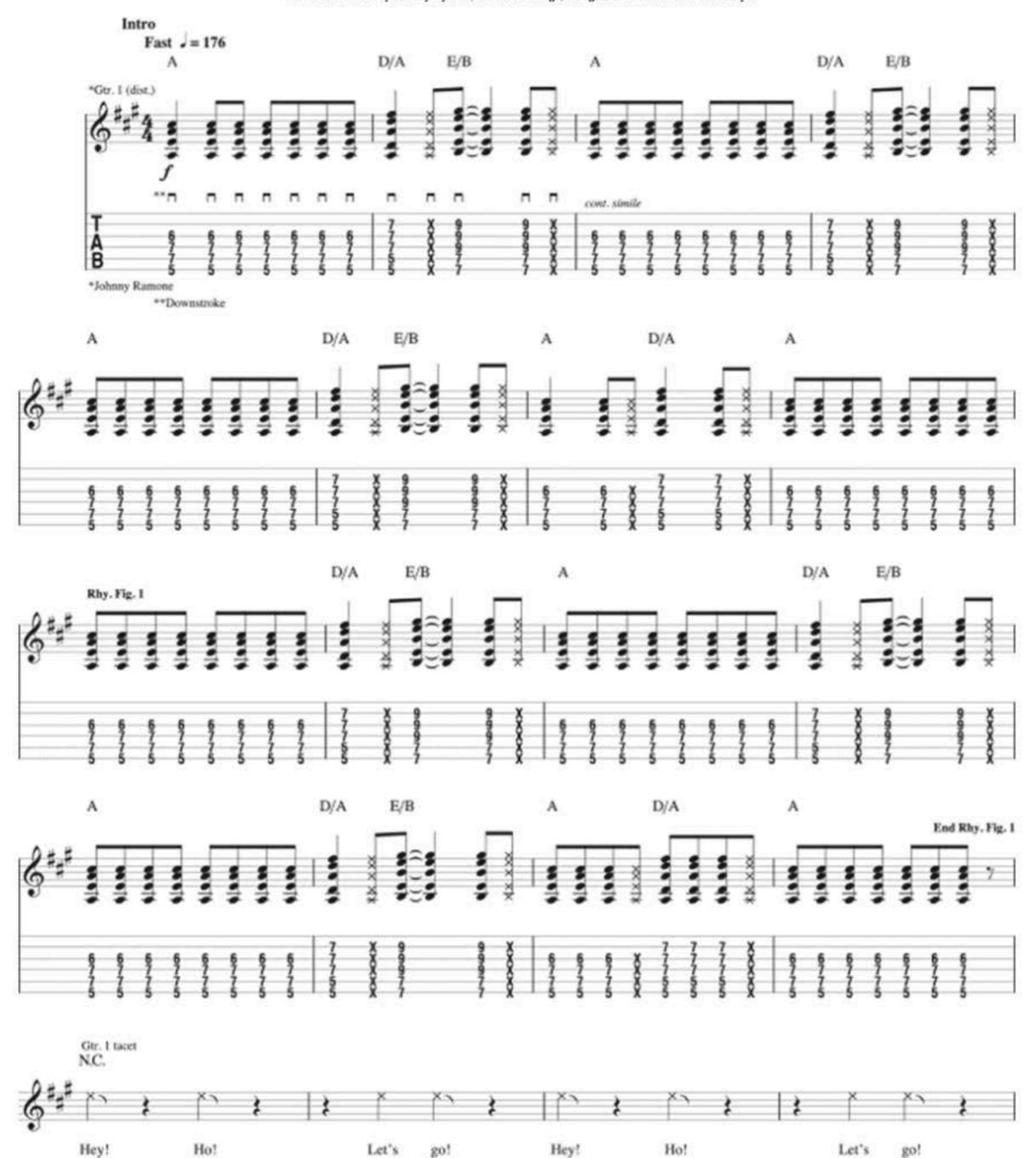
*2nd time, Begin fade*

Em D Em

___ one wants to be de - feat - ed, show - in' how funk - y strong _

from Ramones - *Ramones*

# Blitzkreig Bop

Words and Music by Jeffrey Hyman, John Cummings, Douglas Colvin and Thomas Erdelyi

N.C.(A)
A
Hey! Ho! Let's go! Hey! Ho! Let's go! 1.They're
Gtr. 1
Verse
A D/A E/B A D/A E/B
form-in' in a straight line. They're go-in' through a tight wind. The
Rhy. Fig. 2
A D/A E/B A D/A A
kids are los-in' their minds. The Blitz-krieg Bop. They're
End Rhy. Fig. 2
1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 2
3rd time, Gtr. 1: w/ Rhy. Fig. 1
D/A E/B A D/A E/B
pil-in' in the back seat. They're gen-er-at-in' steam heat. Pul-
To Coda
A D/A E/B A D/A A
sat-in' to the back beat. The Blitz-krieg Bop.

Bridge
D/A
A
D/A
A
Hey! Ho! Let's go! Shoot 'em in the back, now.
(Oo.
Gtr. 1
D/A
Bm/F♯
2nd time, D.S. al Coda
D/A
E/B
What they want, I don't know.. They're all revved up and read - y to go. 2., 3.They're
Oo.)
Coda
Outro
Gtr. 1 tacet
N.C.
Hey! Ho! Let's go! Hey! Ho! Let's go!
N.C.(A)
A
Hey! Ho! Let's go! Hey! Ho! Let's go!
Gtr. 1

from Queem - *A Night at the Opera*

# Bohemian Rhapsody

Words and Music by Freddie Mercury

Gm B♭ E♭

O - pen your eyes, look up to the skies and see.

*Gtr. 1

*mf*

w/ fingers

*let ring throughout*

*Piano arr. for gtr.

Cm7 F B B♭ A B♭

I'm just a poor boy; I need no sym - pa - thy. Eas - y come, eas - y go,

(Ooh, poor boy. Be - cause I'm eas - y come, eas - y go,

B Bb A Bb Eb Bb/D C#o F7/C

lit - tle high, lit - tle low. An - y way the wind blows, does - n't real - ly mat - ter to

lit - tle high, lit - tle low. Ooh, the wind blows, does - n't real - ly mat - ter to

Cm7
F7
B♭
Gm
trig-ger, now he's dead.
Ma-ma, life had just be-gun, but
Cm
G+/B
E♭/B♭
Am7♭5
A♭maj7
E♭/G
E♭
B♭/D
now I've gone and thrown it all a-way.
Ma-ma, ooh,
Cm
Fm
C+/E
A♭/E♭
Dm7♭5
B♭
B♭6
B♭7
did-n't mean to make you cry.
If I'm not back a-gain this time to-mor-
End Rhy. Fig. 1
E♭
B♭/D
Cm
A♭m
E♭
A♭/E♭
E♭
row, car-ry on, car-ry on, as if noth-ing real-ly mat-ters.

Am7♭5 A♭maj7 E♭/G E♭ B♭/D Cm Fm C+/E A♭/E♭ Dm7♭5

the truth. Ma - ma, ooh, I don't want to die. I

(Ooh. Ooh.

(An - y way the wind blows.)

*Gtr. 2 (dist.)

*f*

*Two gtrs. arr. for one.

Guitar Solo
B♭
B♭6
B♭7
E♭
B♭/D
some - times wish I'd nev - er been born at all.
Ooh, ooh, ooh, ooh.
Ooh.
(Ooh, ooh, ooh.
Ooh.
Gtr. 3 (dist.)
Rhy. Fill 1
End Rhy. Fill 1
Rhy. Fig. 2
Gtr. 1
Gtr. 2

Cm
Fm
C+/E
A♭/B♭
Dm7♭5
Ooh.)
Ooh.)
rake
grad. release
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fill 1
B♭
B♭6
B♭7
Gtr. 1: w/ Rhy. Fig. 2
E♭
B♭/D
Gtr. 3
Gtr. 2

Cm Fm C+/E A♭/E♭ Dm7♭5

8va

loco

rake

Interlude

D♭ C B♮ B♭m A

Gtr. 3

Gtr. 1

Gtr. 2

Gtrs. 2 & 3 tacet
D A A° A D A A° A D A D A A° A D A
I see a lit-tle sil-hou-et-to of a man. Scar-a-mouch. Scar-a-mouch, will you do the fan-dan-go?
Gtr. 1
C♯/G♯ G♯ C♯/G♯ G♯ C/G E7 A N.C.
Thun-der-bolt and light-ning, ver-y, ver-y fright-'ning me. Gal-i-le-o. Gal-i-le-o.
Gal-i-le-o. Gal-i-
(Cm7) B B♭ A B♭ B B♭ C♯°7 B♭
Gal-i-le-o fig-a-ro. I'm just a poor boy; no-bod-y loves me.
le-o. Gal-i-le-o fig-a-ro.
(Mag-nif-i-co, oh, oh, oh, oh.)

A♭/E♭ E♭ E♭° E♭ A♭/E♭ E♭ E♭° E♭ A♭ E♭/G F7 B♭
He's just a poor boy from a poor fam - i - ly. Spare him his life from this mon - stros - i - ty.
*T
*T = Thumb on 6th string
A♭/E♭ E♭ F♯°7 Fm7 B B♭ A B♭ B B♭ C♯°7 B♭
Eas - y come, eas - y go, will you let me go? Bis -
E♭ B♭ E♭ B♭ B♭sus4 B♭ B♭sus4 B♭ E♭ B♭ B♭sus4 B♭ B♭sus4 B♭
mil - lah! No, we will not let you go. Bis - mil - lah! We will not let you go.
(Let him go!
Let him go!

Faster ♩. = 138

B♭

me, for me, for me!

me, for me, for me!

Gtr. 1

Gtr. 2

Gtr. 3

Interlude
E♭
Gtr. 1
Gtrs. 2 & 3
P.M.
E♭sus4
E♭
F
B♭
E♭
B♭
So, you think you can stone me and spit in my eye?

N.C. (D♭5) B♭ E♭

So — you think you — can love me — and leave me — to

A♭ Gm Fm B♭

die? — Oh, — ba - by, —

Fm B♭ Fm B♭

can't do this to me, ba - by, just got-ta get out,

Fm B♭ E♭

just got-ta get right out - ta here.

E♭sus4
E♭
F
F♯
G♯
A
B
A♭
B♭
Gtr. 5 (dist.)
mf
Gtr. 4 (dist.)
mf
Gtr. 1
Gtrs. 2 & 3

Gtrs. 4 & 5 tacet

B♭5

Gtr. 1

rit.

Gtrs. 2 & 3

rit.

**Outro**

**Slower** ♩ = 72

E♭ B♭/D Cm G/B Cm

(Ooh, ooh, ooh, ooh, yeah.

Gtr. 3

w/ bar

Gtr. 4

Gtr. 1

Gtr. 2

G/B
Cm
B♭
E♭
D
Gm
Ooh, ___
yeah.)
8va
Gtr. 5
Gtr. 6 (dist.)
divisi
mf
1/2
1/2
Gtr. 7 (dist.)
mf
Gtr. 3
Gtr. 4
Gtr. 1
Gtr. 2

Gtrs. 2, 3 & 4 tacet
A♭sus2
E♭
Cm
Gm
Noth - ing real - ly mat - ters,
8va

Gtrs. 5, 6 & 7 tacet
Cm
Gm
Cm
A♭m
an - y - one can see
noth - ing real - ly mat - ters,
Gtr. 1
A♭/B♭
E♭
A♭/E♭
E♭
E♭°7
noth - ing real - ly mat - ters to me.
B♭/D
D♭maj13
C
D♭°7
C
F
B♭
F
F°
C7sus4
F
rit.
An-y way the wind blows...
Gtr. 8 (clean)
mf
w/ bar
*Played behind the beat.

from Steppenwolf - *Steppenwolf*

# Born To Be Wild

Words and Music by Mars Bonfire

Pre-Chorus
G A E G A E5
Yeah, dar-lin', go make it hap - pen, take the world in a love em - brace,
let ring let ring
let ring let ring
G A E G A E
fire all of your guns at once and ex - plode in - to space.
let ring let ring
Verse
Gtr. 1: w/ Rhy. Fig. 1
E
2. I like smoke and light - ning, heav - y met - al thun - der, a,
rac - in' with the wind and the feel - in' that I'm un - der.
Pre-Chorus
G A E G A E
Yeah, dar-lin', go make it hap - pen, take the world in a love em - brace,
Gtr. 1
let ring let ring
let ring let ring

G A E G A E
fire all of your guns at once and ex - plode in - to space. Like a
Rhy. Fig. 2
8va loco
let ring
let ring
1/2
Harm.
Pitch: D♯
G
true na - ture's child, a, we were born, born to be wild. A, we can
A G E
climb so high, I nev - er wan - na die.
End Rhy. Fig. 2
Chorus
N.C. (E) (D) E D
Born to be wild.

E
D
E
D
Born
to
be
wild.
Organ Solo
E
8va
loco
Pitch: B
E7#9

*D.S. al Coda*

Gtr. 2 tacet

N.C.

E G A E G A
love em - brace, fire all of your guns at once, and ex - plode in - to space.
let ring let ring
Gtr. 1: w/ Rhy. Fig. 2
E G
And like a true na - ture's child, we were born, born to be wild,
A G E
we can climb so high, I nev - er wan - na die.
Chorus
E *E/D E D
Born to be wild.
Gtr. 1
*Bass plays D.
E N.C. E D
Born to be wild.

Outro
E
8va loco
Harm.
Pitch: D♯
Gtr. 2
Gtr. 1
8va loco
Harm.
Pitch: F♯
E7♯9
Begin fade
8va
8va
Fade out

from Thin LIzzy - *Jailbreak*

# The Boys Are Back In Town

Words and Music by Philip Parris Lynott

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

**Intro**

**Moderately fast** ♩ = 162

A5 B5 D5 A5

Gtr. 1 (dist.)

*f*

Gtr. 2 (dist.)

*f*

P.M. P.M.

B5
D5
A5
P.M.
P.M.
B5
D5
P.M.
Verse
A5
C♯m7
D
F♯7sus4
1. Guess who just got back to - day.
Them wild - eyed boys
2. You know that chick that used to dance a lot?
Ev - 'ry night she'd be on the
Rhy. Fig. 1
Rhy. Fig. 1A
let ring
let ring

C♯m7
F♯7sus4
Bm7
that had been a - way.
Have - n't changed, had - n't much to say
floor shak - ing what she got.
Man, when I tell you she was cool, she was red hot,
End Rhy. Fig. 1
Rhy. Fig. 2
End Rhy. Fig. 1A
let ring
2nd time, Gtr. 3: w/ Fill 1
E9sus4
A5
but, man, I still think them cats are cra - zy.
They were ask - in' if you
I mean she was steam - in'
And that time o - ver at
End Rhy. Fig. 2
Fill 1
Gtr. 3 (slight dist.)
mf

Chorus
A5
B5
D5
boys are back in town.
(The boys are back in town.
let ring
let ring
A5
B5
I said, the boys are back in town.
The

*To Coda* ⊕

D5 A5

The boys are back in town.

boys are back in town. The

B5 D5

The boys are back in town.

boys are back in town. The boys are back in town.)

**Interlude**

*Chord symbols reflect overall harmony.

**Bridge**

G5 D C♯m7 F♯7sus4 Bm7

Spread the word ___ a-round.

E9sus4 F♯7sus4

Guess who's back in town.

slight P.M.

slight P.M.

G5 D

You spread the

C♯m7
F♯7sus4
Bm7
E9sus4
word a - round.
let ring
F♯7sus4
let ring
Verse
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
A5
C♯m7
D
F♯7sus4
C♯m7
3. Fri - day night they'll be dressed to kill
down at Di - no's bar and grill.

Gtr. 1: w/ Rhy. Fig. 2
F#7sus4
Bm7
E9sus4
A5
The drink will flow and blood will spill and if the boys want to fight you bet-ter let 'em.
Gtr. 2
let ring
C#m7
D
F
C#m7
That juke box in the cor-ner blast-ing out my fa-v'rite song, the nights are get-ting warm - er, it won't be long,
Gtr. 1
Gtr. 2
let ring
D.S. al Coda
F#7sus4
Bm7
E9sus4
won't be long till sum-mer comes now that the boys are here a - gain. The
let ring
let ring

Coda

A5 B5

The boys are back in town.

The boys are back in town.

*mp*

slight P.M.

*mp*

D5 A5

*Spoken:* Spread the word a - round. The boys are back in town.

The

slight P.M.

B5 D5

*Whispered:* The boys are back, the boys are back.

boys are back in town.)

slight P.M.

**Interlude**

A A/G F♯m A/G

*f*

Gtr. 4: w/ Riff B (till fade)
A
A/B
C♯m7
E9sus4
at Di - no's.
Riff C
Gtr. 5 (dist.)
End Riff C
f

Begin fade
Gtr. 5: w/ Riff C (till fade)
A
A/B
C♯m7
E9sus4
The boys are back in town.
Riff D
Gtr. 6 (dist.)
End Riff D
f

Gtr. 6: w/ Riff D (till fade)
A
A/B
C♯m7
a - gain.
Gtr. 7
(dist.)

Fade out
E9sus4
A
A/B

from Kansas - *Leftoverture*

# Carry On Wayward Son

Words and Music by Kerry Livgren

C
D
G
D/F♯
8va
loco
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A
E7♯9
F♯m7 Em7
Fill 1
End Fill 1
Am
G
Am
G
Fmaj7
Ah.
Gtr. 3
loco
Gtr. 1
Gtr. 2
divisi
Verse
Gtrs. 1, 2 & 3 tacet
2nd time, Gtr. 4: w/ Rhy. Fig. 2
Am G6 Fmaj7 G6 Am G6 Fmaj7 G6
1. Once I rose a - bove the noise and con - fu - sion, just to get a glimpse be - yond this il - lu - sion.
2. Mas - quer - ad - ing as a man with a rea - son. My cha - rade is the e - vent of the sea - son.
Dm C B♭ C Dm C G
I was soar - ing ev - er high - er, but I flew too high.
And if I claim to be a wise man, well, it sure - ly means that I don't know.

1.
Interlude
Gtrs. 1 & 2: w/ Riff A (2 times)
N.C. C D G D/F♯ C D G D/F♯
more." ___
2.
more." No!
Interlude
N.C. (Am) (G5) (A5) D5 C5 N.C. (Am) (G5) (A5) D5
Riff B
End Riff B
Gtr. 1
w/ dist.
P.M.
P.M.
Gtr. 2
Riff B1
End Riff B1
Organ Solo
Em A Em A
Riff C
End Riff C
Gtrs. 1 & 2
Interlude
Gtrs. 1 & 2: w/ Riffs B & B1 (2 times)
N.C. (Am) (G5) (A5) D5 C5 N.C. (Am) (G5) (A5) D5
Guitar Solo
Gtrs. 1 & 2: w/ Riff C
N.C. (Em) A Em A
Gtr. 3
P.H.
P.H.
P.H.
slight P.M.
Interlude
Gtrs. 1 & 2: w/ Riff A (2 times)
N.C. C D G D/F♯

Bridge
A5 N.C. G5 F5 A5 N.C. G5 F5
Car-ry on, you will al - ways re-mem - ber. Car-ry on, noth-ing e - quals the splen - dor.
Gtr. 1
Gtr. 2
D5 C5 B♭5 D5 C5 G5
D.S. al Coda
Now your life's no long - er emp - ty. Sure-ly, heav-en waits for you.
let ring
Coda
Interlude
Gtr. 1: w/ Rhy. Fill 1
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)
N.C.
E7♯9
F♯m7 Em7
Don't you cry no more."
(Don't you cry.)

E7♯9
F♯m7 Em7
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 1/2 times)
N.C. (F♯m7)
A5
E5
N.C. (F♯m7)
Gtr. 3
grad. bend
Rhy. Fig. 3
End Rhy. Fig. 3
Gtrs. 1 & 2
slight P.M.
A5
E5
N.C. (F♯m7)
A5
E5
N.C. (F♯m7)
loco
Interlude
Gtr. 3 tacet
Gtr. 3: w/ Fill 1
A
E7♯9
F♯m7 Em7
No more!
Gtr. 3
Gtr. 1
steady gliss.
Gtrs. 1 & 2
Gtr. 2
slight P.M.
slight P.M.

from Pink Floyd - *The Wall*

# Comfortably Numb

Words and Music by Roger Waters and David Gilmour

G
Em
Bm
just the ba - sic facts, can you show me where it hurts?
Gtrs. 2 & 3 (acous.)
Rhy. Fill 1
End Rhy. Fill 1
mf

Chorus
D
A
There is no pain, you are re - ced - ing,
Rhy. Fig. 1

D
A
a dis - tant ship's smoke on the ho - ri - zon.

C
G
You are on - ly com - ing through in waves, your

C
G
lips move, but I can't hear what you're say - ing. When
End Rhy. Fig. 1
D
A
I was a child,
I had a fe - ver, my
I caught a fleet-ing glimpse
D
A
hands felt just like two bal - loons.
out of the cor - ner of my eye.
C
G
Now I've got that feel - ing once a - gain, I can't ex - plain, you would not un -
I turned to look but it was gone. I can-not put my fin - ger on

A C G

I ___ have be - come ___ com - f'ta - 'bly

Gtr. 4

w/ bar

Gtrs. 2 & 3

Verse
Gtrs. 3 & 4 tacet
D
Bm
numb.
2. O - kay,
just a lit - tle
Rhy. Fig. 2
Gtr. 2
*w/ echo set for dotted eighth-note regeneration w/ 3 repeats.
A
G
Em
pin - prick,
there'll be no more
(Ah.)
but you may
Gtr. 2
Bm
feel a lit - tle sick.
Can you stand up?
I do be - lieve it's
End Rhy. Fig. 2
**As before

*D.S. al Coda*

**Coda**

D

numb.

Gtr. 4

*15ma*

*loco*

P.H.

7 9

Gtrs. 2 & 3

*Gtr. 5 (elec.)

*mf*

w/ dist.

7
5

*Doubled throughout

**Outro-Guitar Solo**

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (till fade)

Bm A

Gtr. 4

Gtr. 5

Rhy. Fig. 3

A
G
Em

Bm

A
G
Em
P.H.

Bm

A
G
Em

Bm

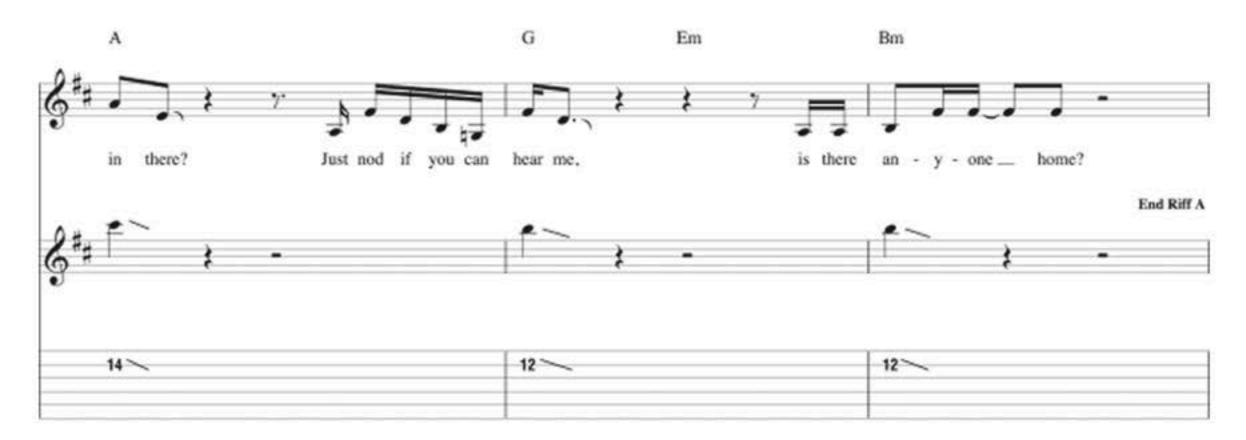
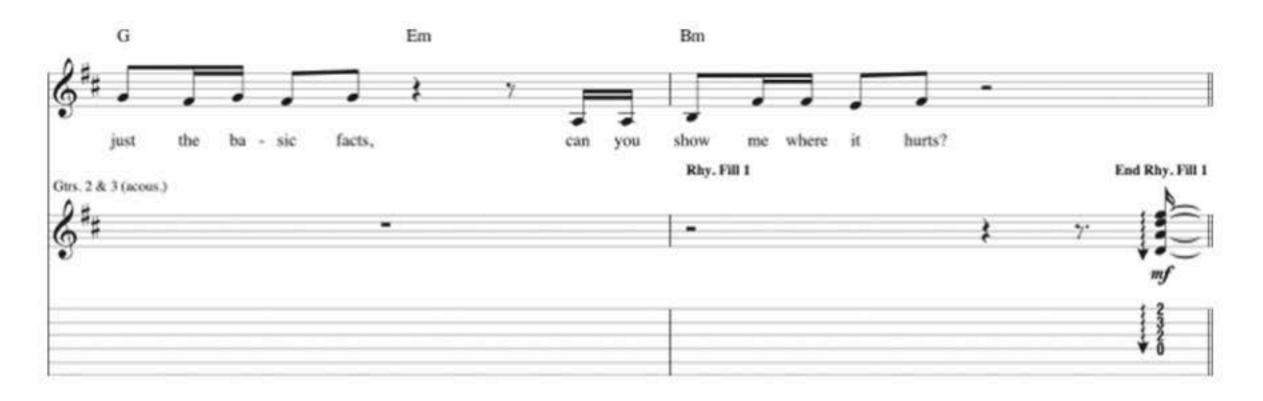
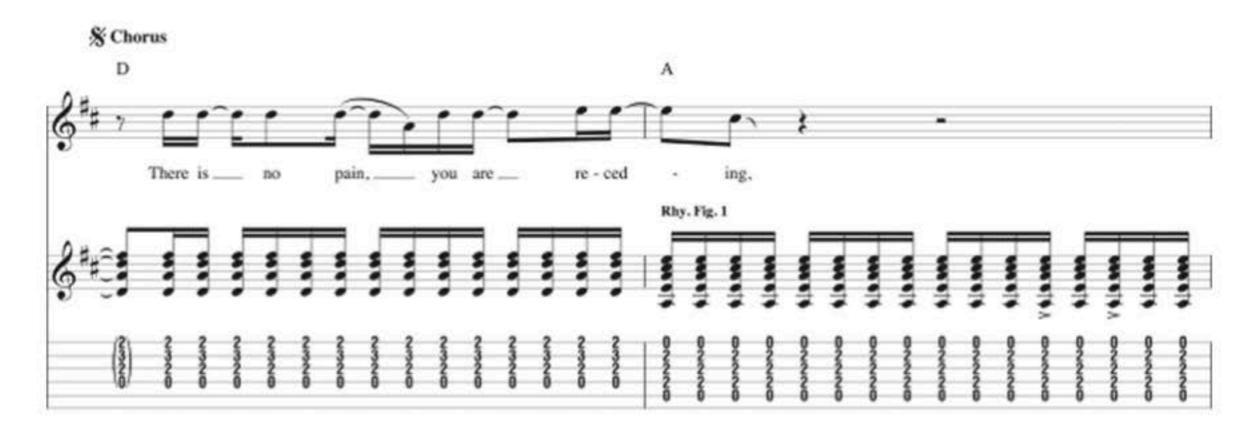
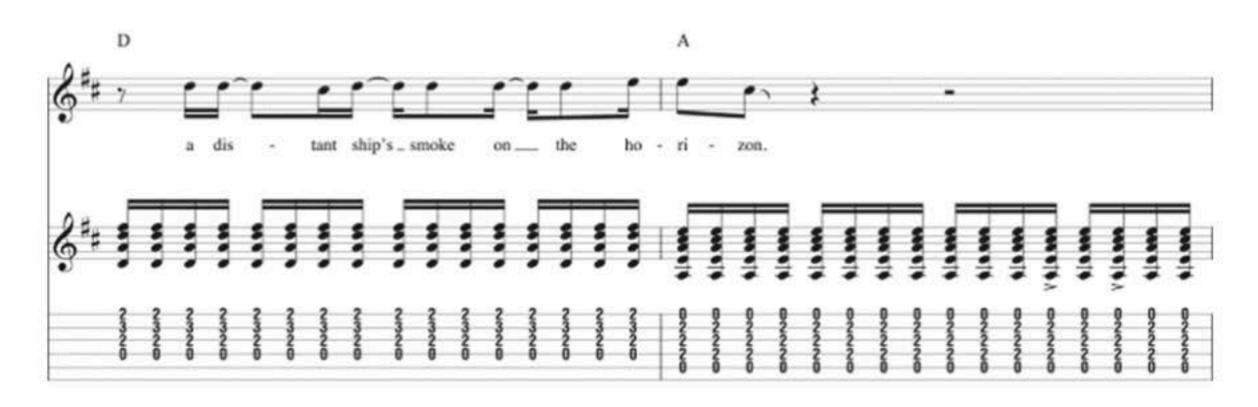
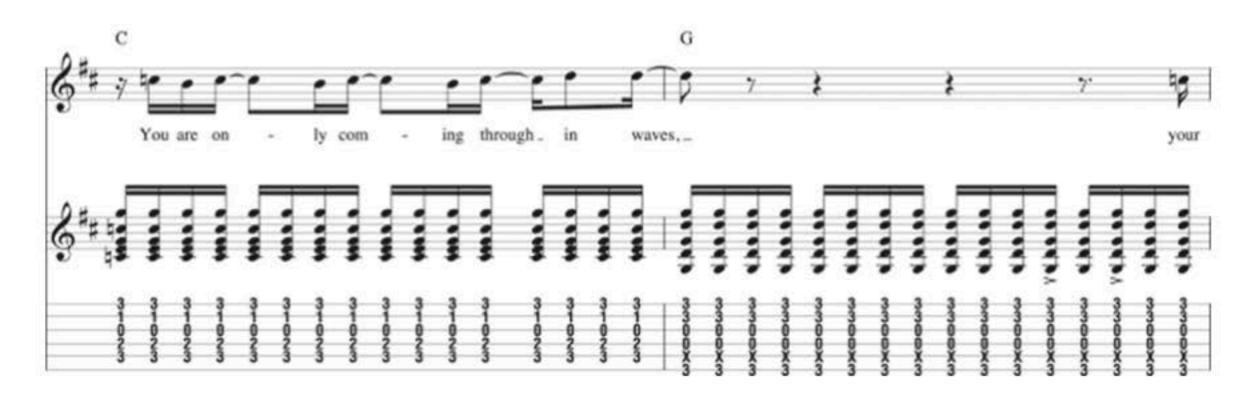
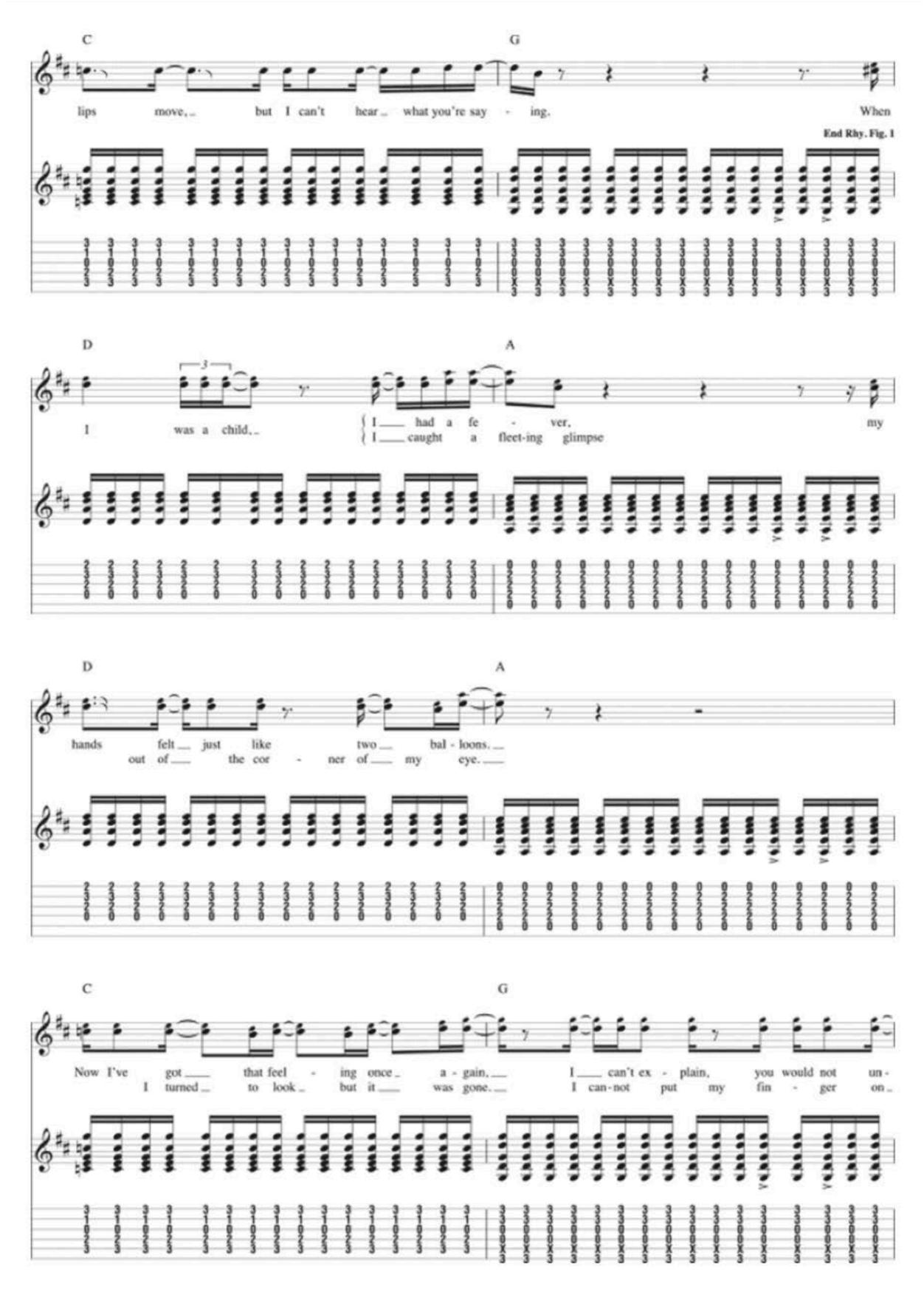
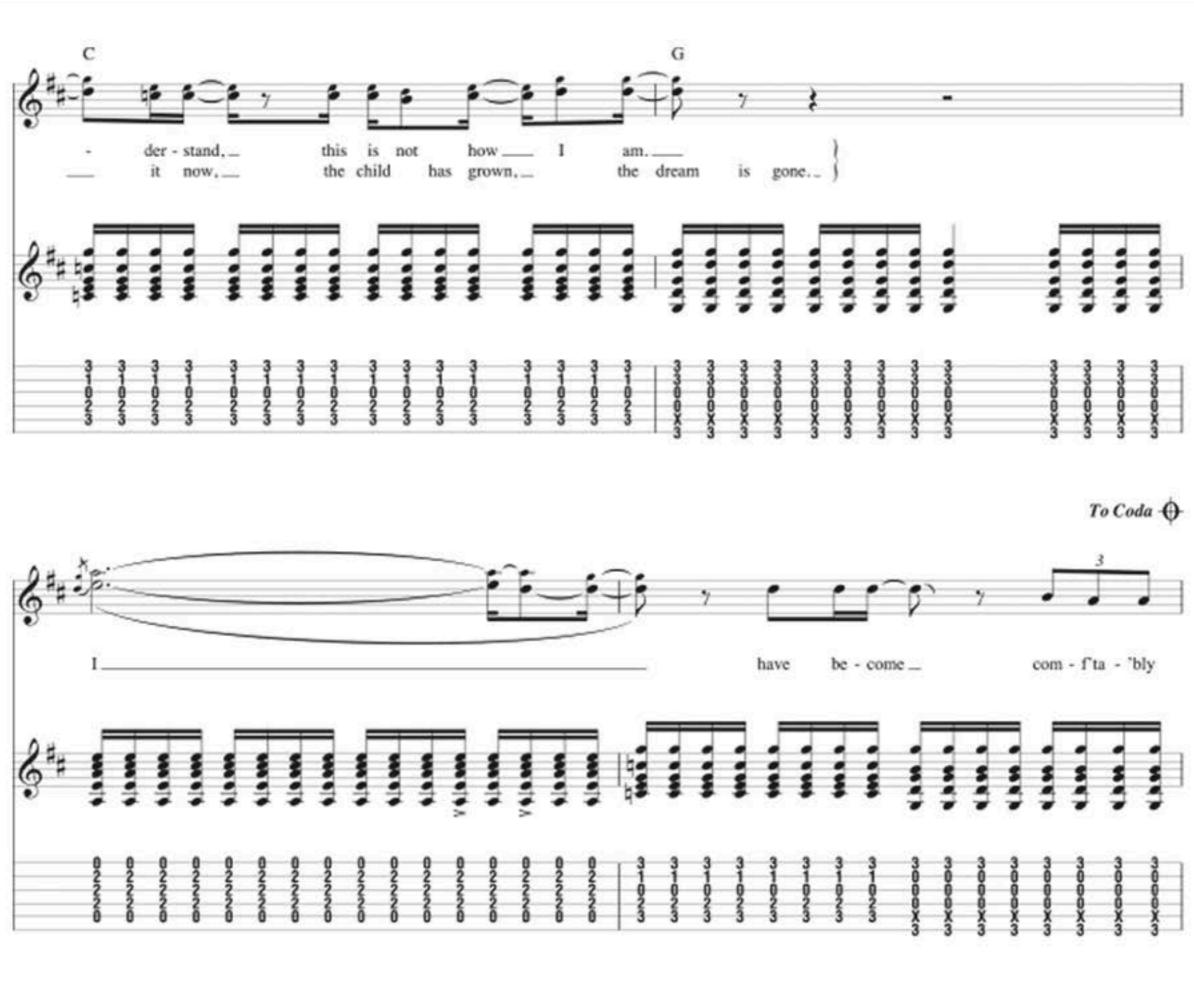
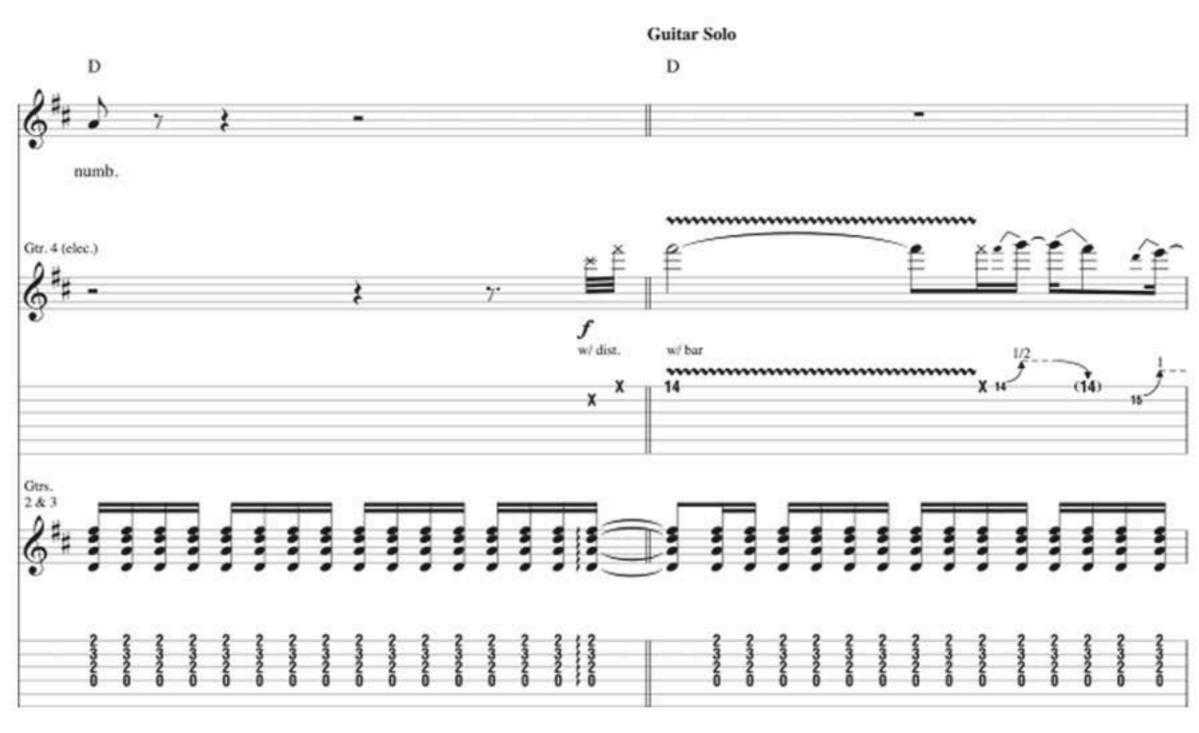
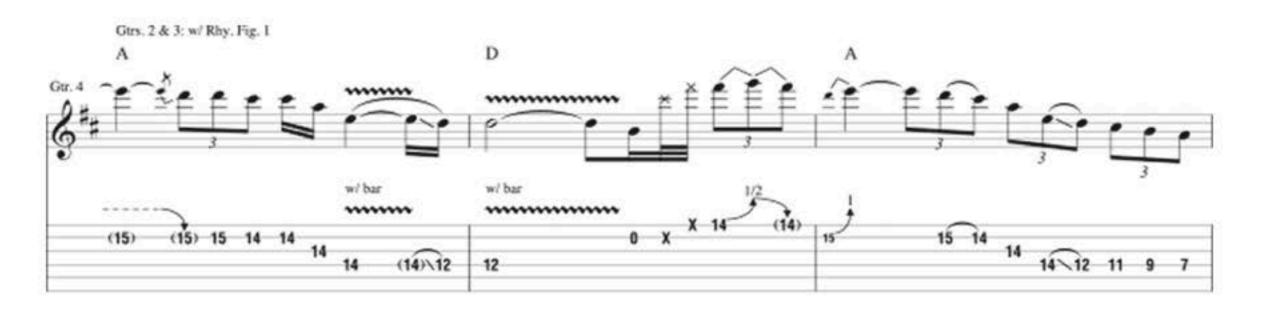
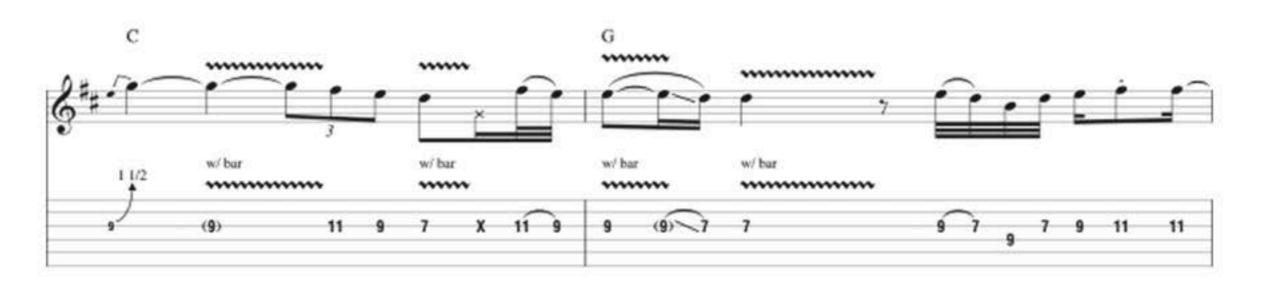
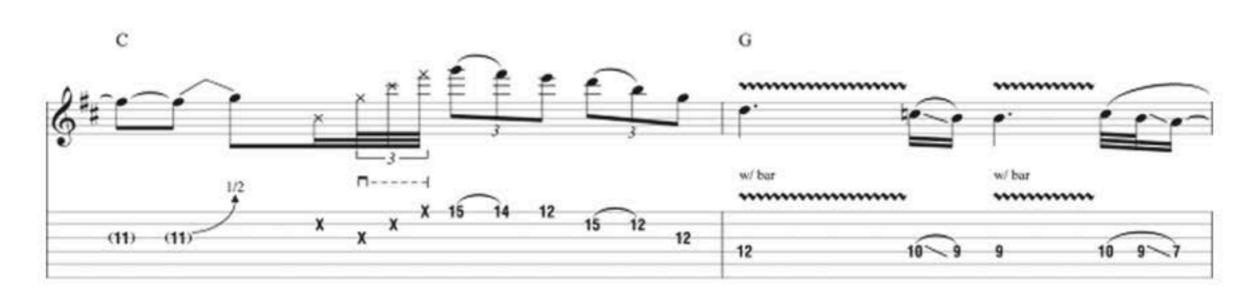
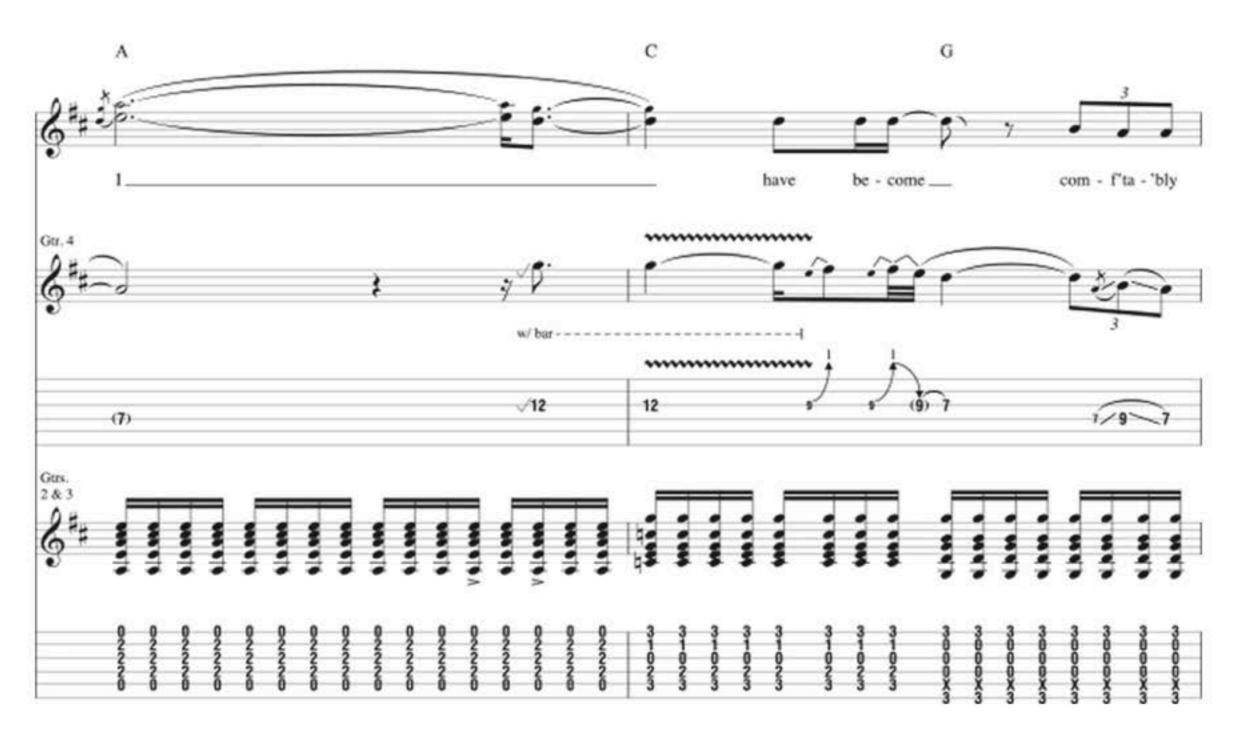
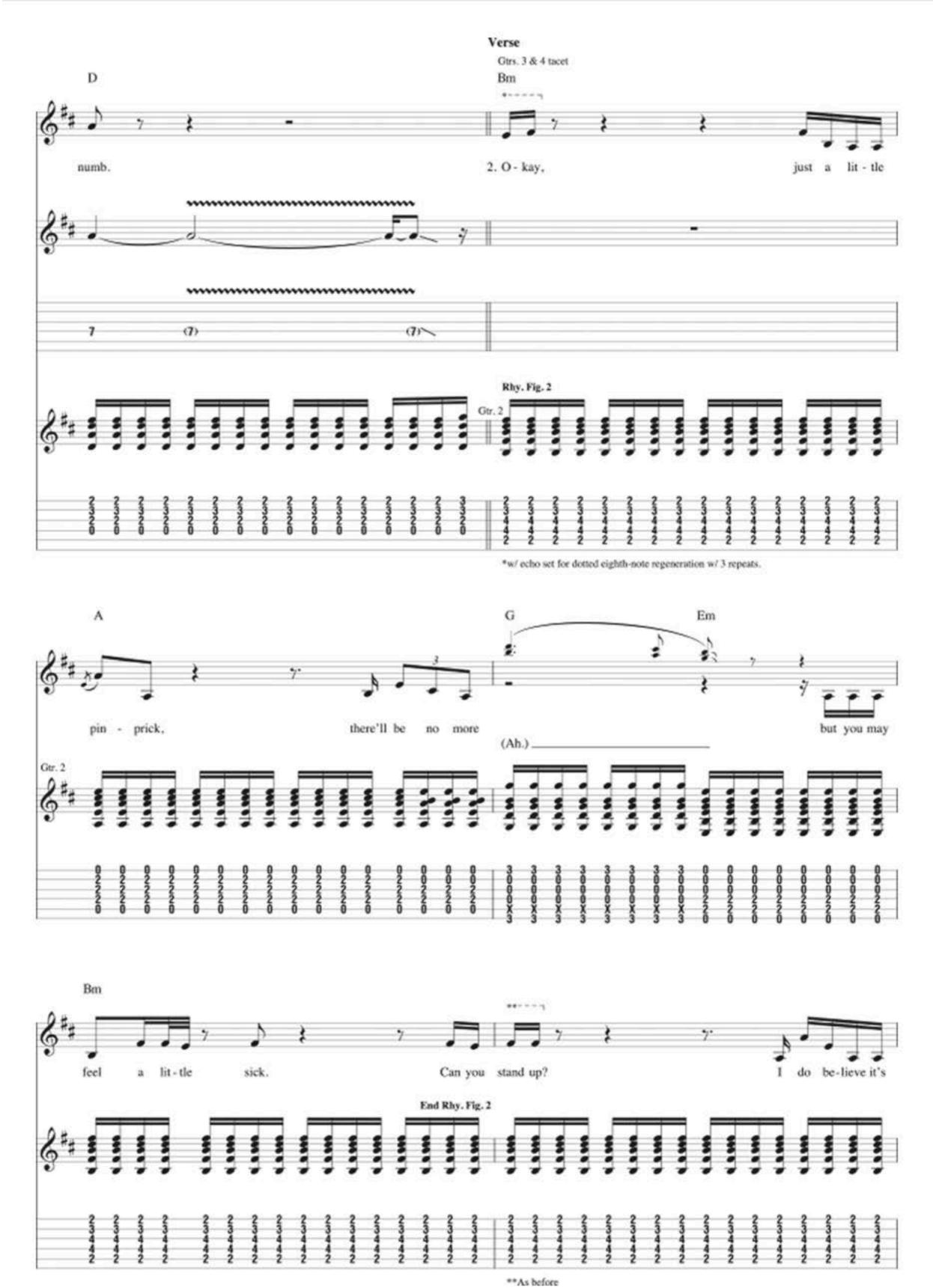
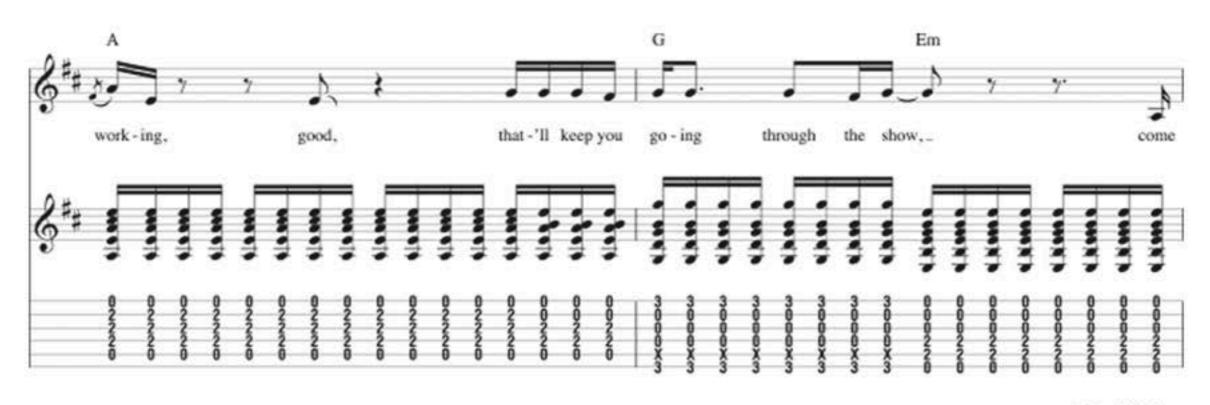
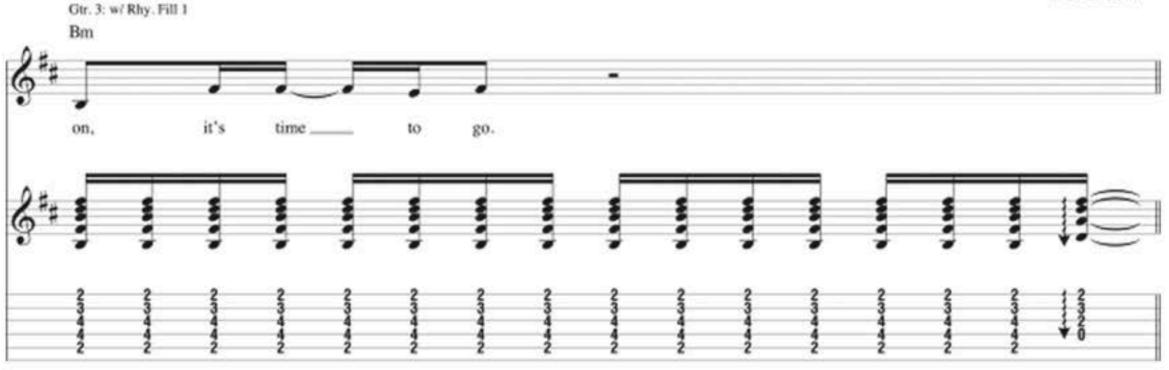
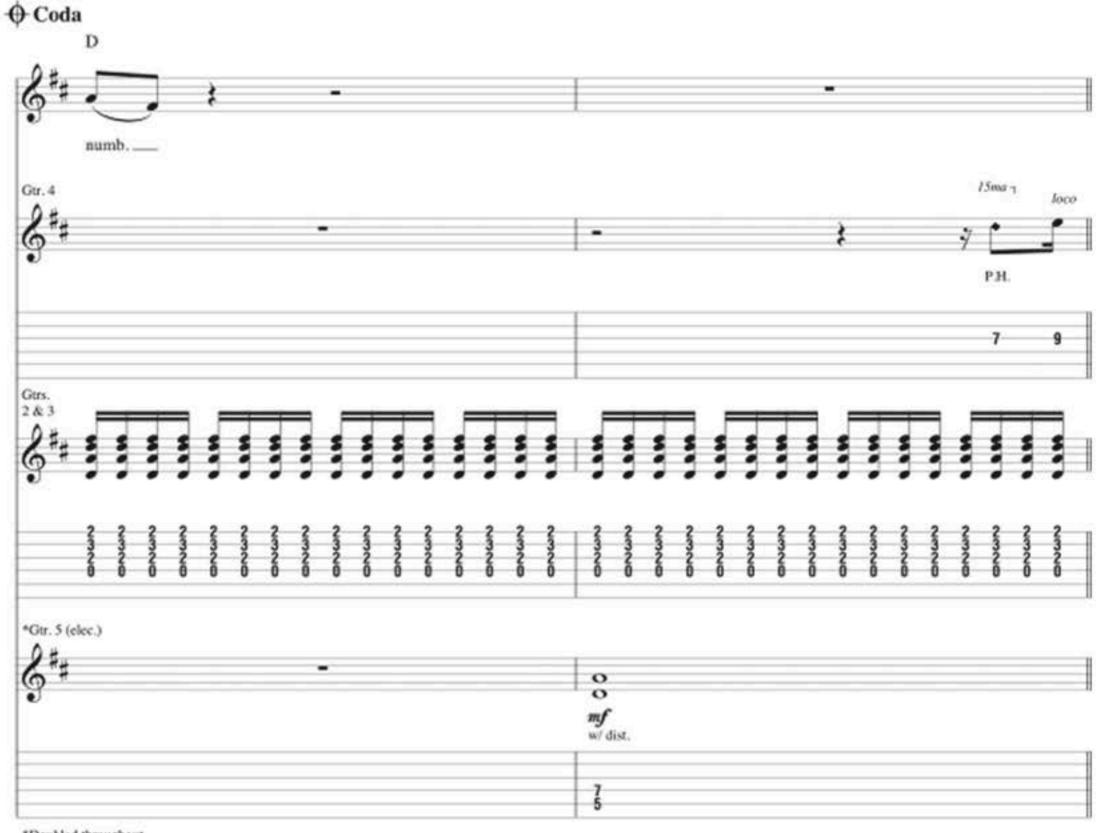
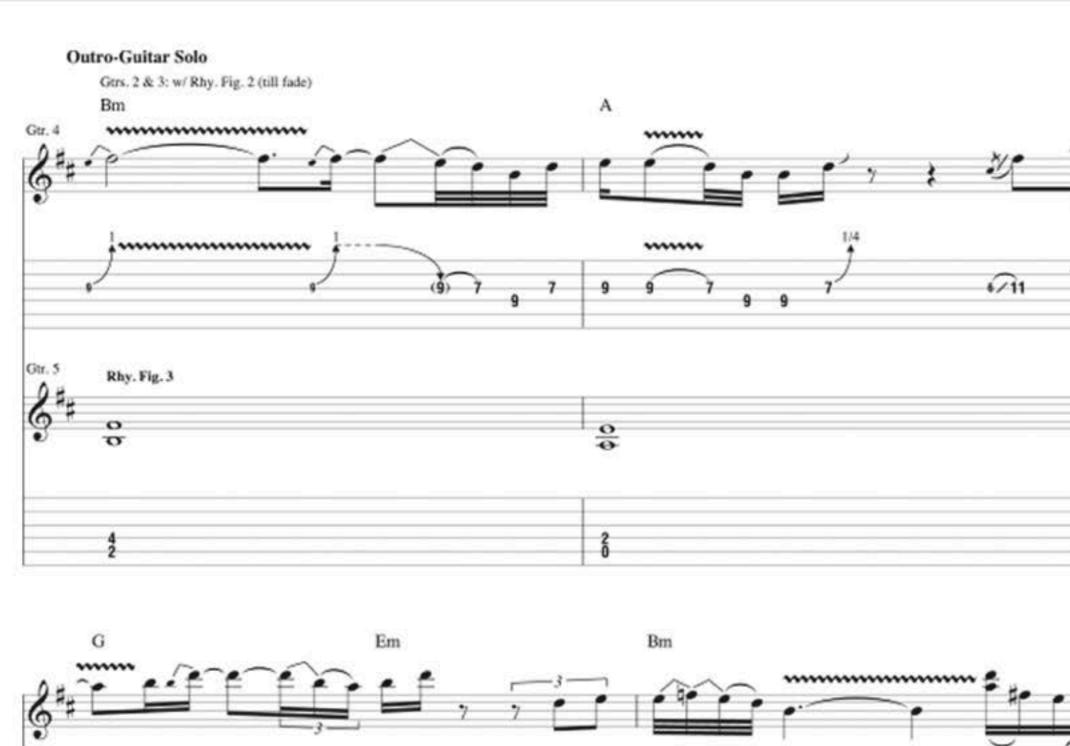
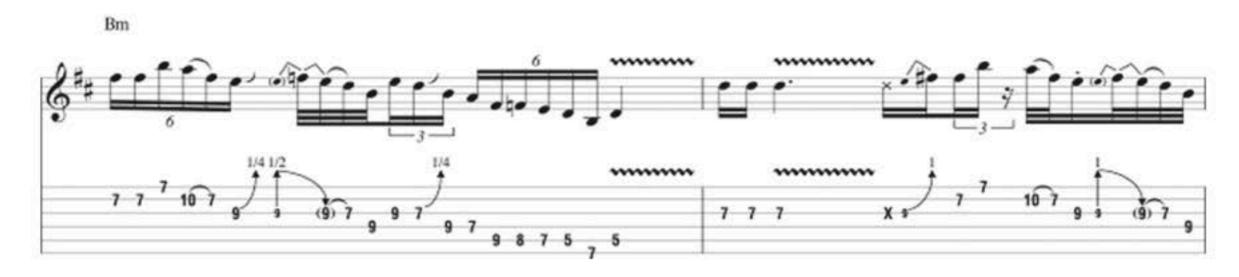
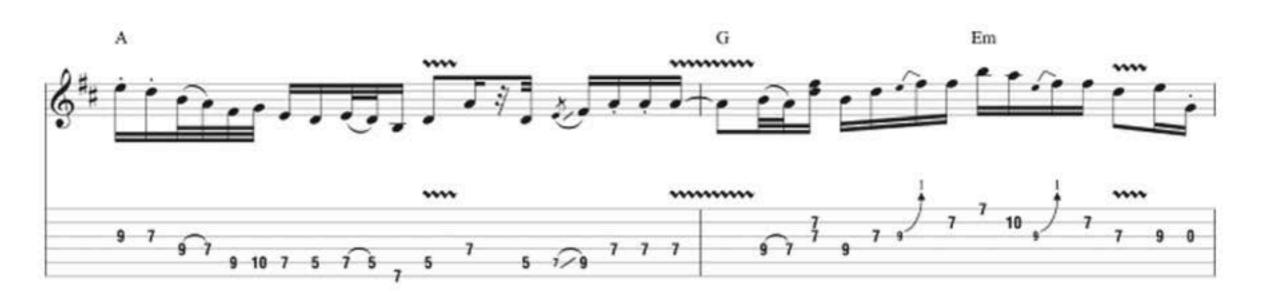
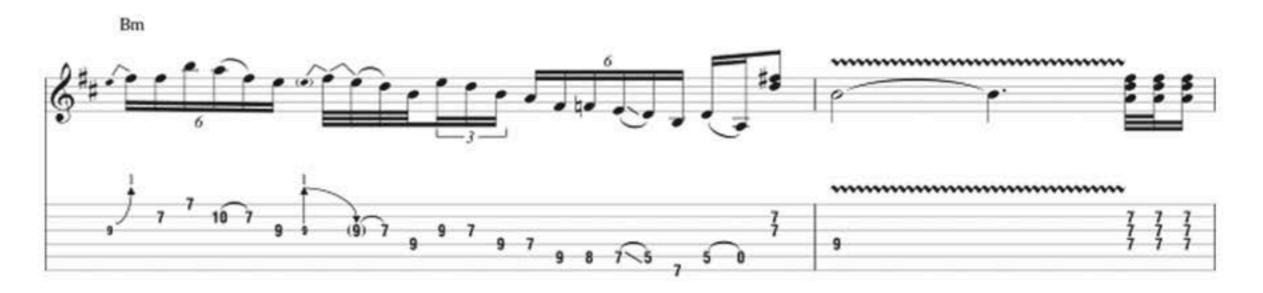
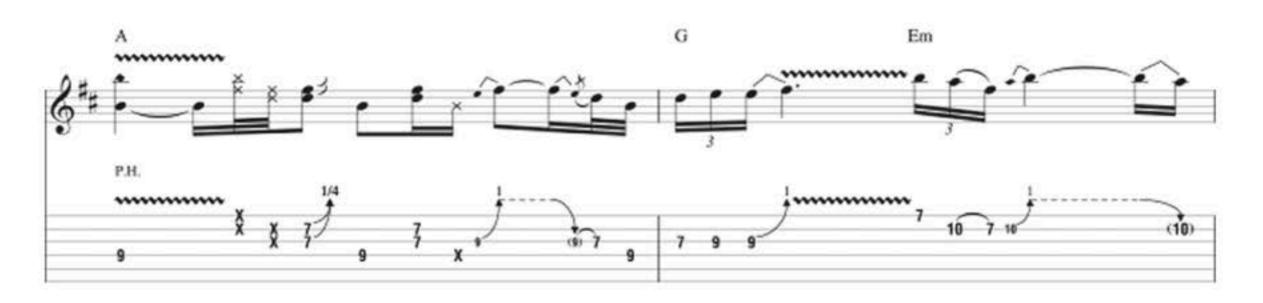
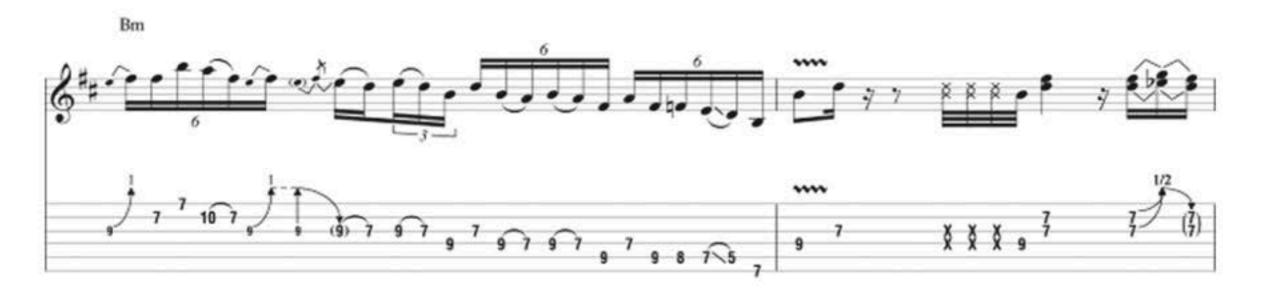
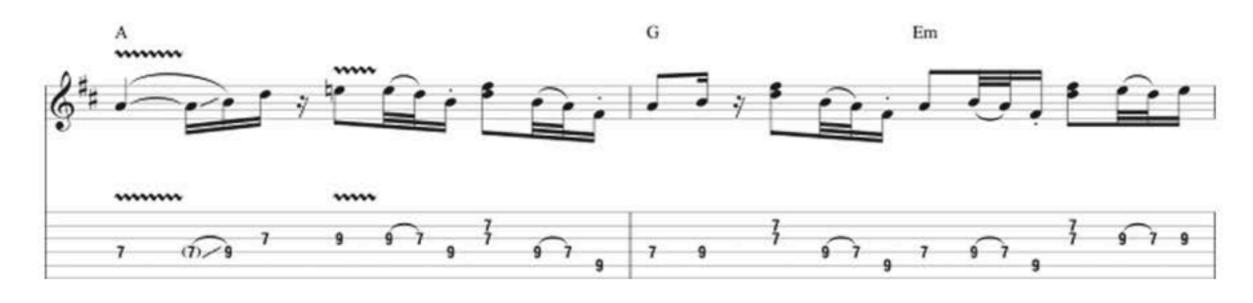
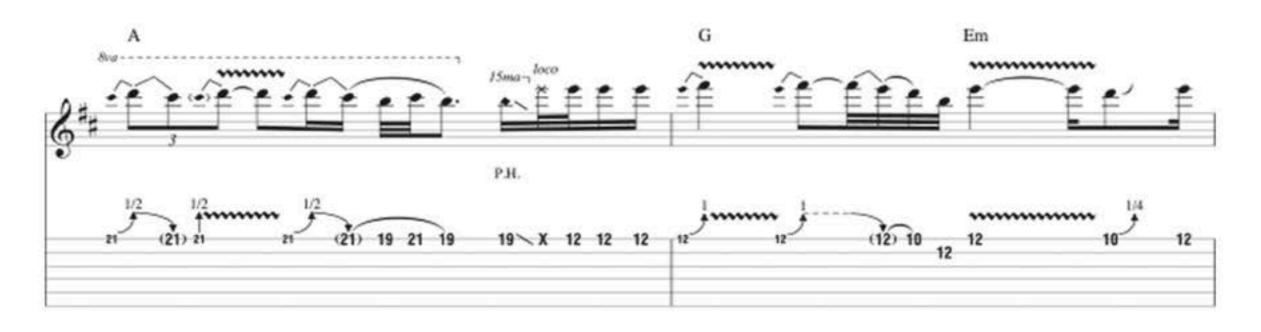
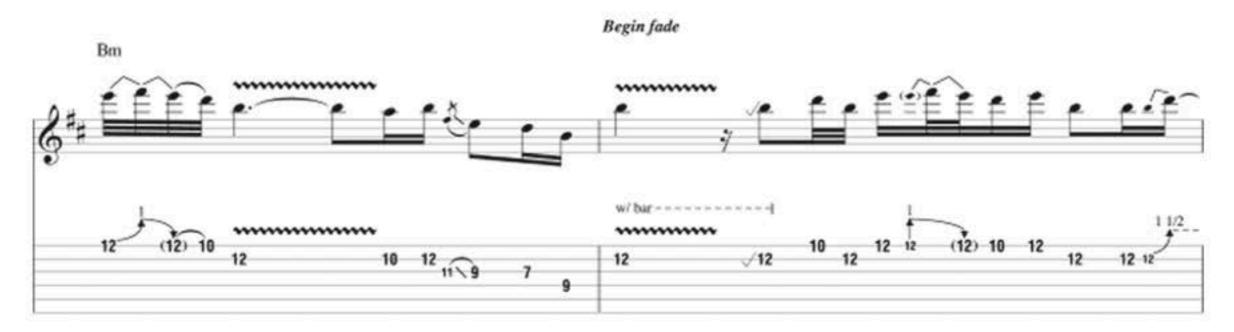
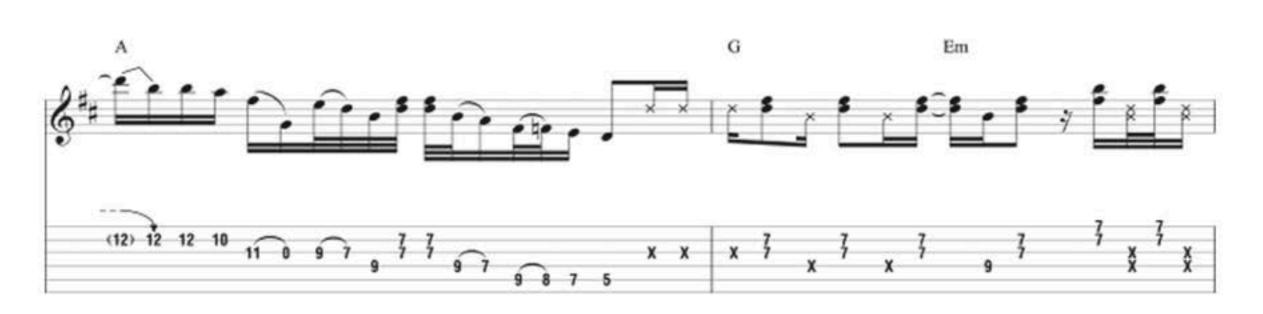
8va
Harm.

A
G
Em
8va
15ma
loco
P.H.

Begin fade
Bm
w/ bar

A
G
Em

Fade out
Bm

from Ozzy Osbourne - *Blizzard of Ozz*

# Crazy Train

Words and Music by Ozzy Osbourne, Randy Rhoads and Bob Daisley

E/A
D/A
A
May - be
per - son con - di - tioned
Cra - zy,
it's not too late
to rule and con - trol.
I just can - not bear.
to
The
I'm
learn how to love,
me - di - a sells it,
liv - ing with some - thing
and for - get how to hate.
and you live the role.
that just is - n't fair.
Gtr. 1
P.M.
D/F♯ E/G♯
D5
Chorus
F♯5
Men - tal wounds not heal -
Men - tal wounds still scream -
Men - tal wounds not heal -
P.S.
3rd time, Gtr. 1: w/ Fill 2
ing, life's a bit - ter shame.
ing, driv - ing me in - sane.
ing, who and what's to blame?
Harm.
w/ bar
-1/2
Fill 2
Gtr. 1
15ma
let ring
Pitch: G B E D♯ E

3rd time, Gtr. 1: w/ Fill 3
2nd time, Gtr. 1: w/ Fill 1
A5
E5
N.C.(F♯5)
go - ing off the rails on a cra - zy train.
A5
E5
F♯5
A5
I'm go-ing off the rails on a cra-zy train.
15ma
loco
P.M.
*Harm.
Pitch: C♯ G♯
*Harmonic located nine-tenths the distance between 1st & 2nd frets.
To Coda
E5
F♯5
15ma
loco
D5
Harm.
Pitch: G♯
Fill 1
Gtr. 1
Fill 3
Gtr. 1

1.
Interlude
E5
A
E/A
D/A
A
Let's go!
P.M.
E/A
D/A
A
2.
2. I've
E5
Bridge
F#5
N.C.
A5
E5
F#5
N.C.
D5
E5
I know that things are go - ing wrong for me.
*fdbk.
*Microphonic fdbk., not caused by string vibration.
F#5
A5
E5
F#5
D5
E5
You've got - ta lis - ten to my words, yeah,

Guitar Solo
F♯5
E5
D5
C♯5
yeah!
Gtr. 2 (dist.)
Gtr. 1
B5
A5
G♯5
F♯5
8va
E5
D5
C♯5

B5
loco
A5
G#5
F#5
-1/2
w/ bar
8va
E5
D5
C#5
B5
A5
G#5
F#5
8va
loco
E5
D5
C#5

from Cream - *Wheels of Fire*

# Cross Road Blues
## (Crossroads)

Words and Music by Robert Johnson

*Chord symbols reflect overall harmony.

Verse
A
D
A
to the cross - roads, fell down on my knee.
Down
P.M.
mf
**T
1/2
mp
*Numbers on note staff reflect left hand fingering, next 2 meas.
**T = Thumb on 6th string
D
A
to the cross - roads fell down on my knee.
E
D/F♯
A
Asked the Lord a-bove for mer-cy, "Take me if you please."
2. I
T
Verse
went down to the cross - road, tried to flag a ride.
Down
go-in' down to Rose - dale, take my rid-er by my side.
Go -
4. Go - in' down to Rose - dale, take my rid-er by my side.
Riff A
simile on repeats
1/4

D
A
to the cross - road, tried to flag a ride.
No -
in' down to Rose - dale, take my rid - er by my side.
We can
P.M.
mf
mp
1/2
1.
To Coda
E
D/F♯
bod - y seemed to know me, ev'ry - bod - y passed by.
3. Well, I'm
still bar - rel - house, ba - by, on the riv - er - side.
End Riff A
T
2.
Guitar Solo
let ring
E

D
A
E
A
let ring
let ring

let ring
let ring

D
A
let ring

D.S. al Coda
E
D/F♯
A
Harm.

Coda
Guitar Solo
A
A
8va
let ring
let ring
let ring
let ring
let ring

8va
D

A
8va
let ring
E
loco
D
A
loco
E
A
let ring
D
A
let ring
E
D
let ring
A
E
A
let ring
let ring

Outro-Verse
Gtr. 1: w/ Riff A (simile)
5. You can run, you can run, tell my friend, boy, Wil-lie Brown.
Run you can run, tell my friend boy, Wil-lie Brown.
And I'm stand-in' at the cross-road, be-lieve I'm sink-in' down.
Free time

from The Beatles - *1962-1966 (The Red Album)*

# Day Tripper

Words and Music by John Lennon and Paul McCartney

**Intro**

**Moderately ♩ = 139**

(Bass enters)

N.C. (E7) E5

**Gtr. 3 (clean)

*mf*

*let ring*

**John Lennon

**Riff A** **End Riff A**

*Gtrs. 1 & 2 (clean)

*mf*

*let ring*

*George Harrison

Gtrs. 1 & 2: w/ Riff A (1 1/2 times)

(Tambourine enters)

(2nd time, Drums enter)

E7 E5 E7 E5 E7 E5 E7 E5 E7 E5 E7 E5 E7 E5 E7 E5 E7 E5

**Rhy. Fig. 1** **End Rhy. Fig. 1**

Gtr. 3

*let ring*

**𝄋 Verse**

Gtrs. 1 & 2: w/ Riff A (1st 3 meas.)

Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times, simile)

E5 E7 E5 E7 E5 E7 E5 E7 E5 E7 E5 E7 E5 E7 E5

1. Got a good rea - son for tak - ing the eas - y way out.
2. She's a big teas - er, she took me half the way there.
3. Tried to please her, she on - ly played one night stands.

***Paul - downstemmed notes (doubled),
John - upstemmed notes (next 8 meas.)

Fill 1
Gtr. 2

*let ring*

P.M.

*let ring*

B7

Gtr. 3

(Ah.

Gtr. 5 (clean)

*mf*

hold bend

1/2

P.M.

slight vib.

Gtr. 2

(cont. in notation)

Ah.

Ah.)

Gtr. 5

*mf*

Gtr. 2

Gtr. 1

P.M.

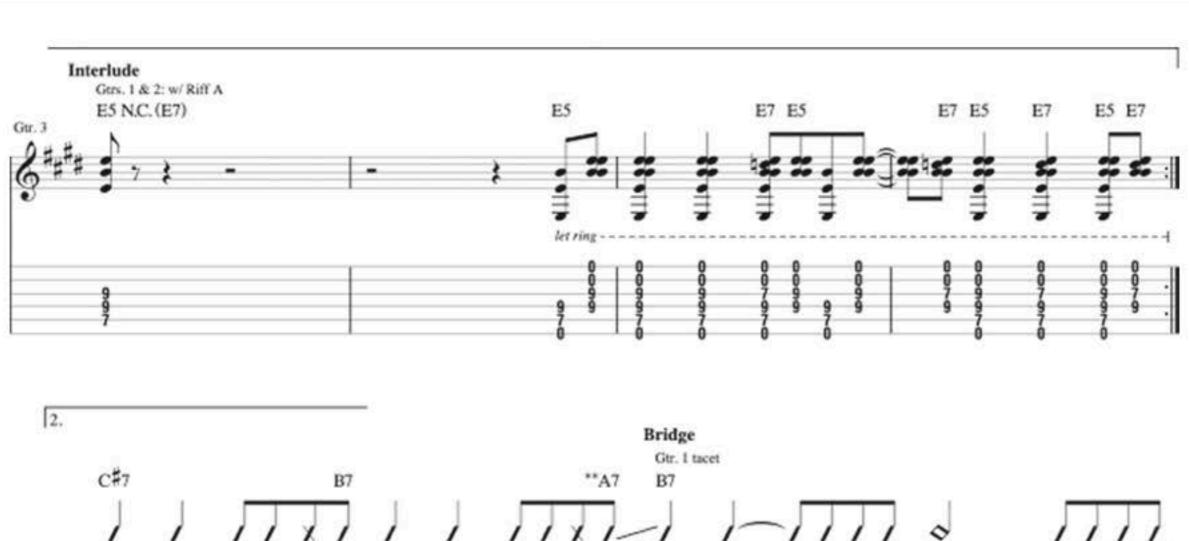
P.M.

P.M.

P.M.

P.M.

G♯7
C♯7
B7
(cont. in notation)
long to find out,
and I found out.
P.M.
Breakdown
(Bass enters)
E5 N.C. (E7)
E5
Gtr. 3
let ring
Gtrs. 1 & 2
let ring
Gtrs. 1 & 2: w/ Riff A
(Tambourine enters)
(Drums enter)
Outro-Chorus
Repeat & fade
Gtrs. 1 & 2: w/ Riff A (till fade)
Gtr. 3: w/ Rhy. Fig. 1 (simile, till fade)
Day trip - per,
day trip - per, yeah.

from Kiss - *Destroyer*

# Detroit Rock City

Words and Music by Paul Stanley and Bob Ezrin

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

*Chord symbols reflect implied harmony.

D.S. al Coda
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
B
Ev - 'ry - bod - y's gon - na move their feet.
Get down!)
Ev - 'ry - bod - y's gon - na leave their seat.
Coda
Interlude
C♯5 N.C.
Gtr. 1 tacet
Gtr. 2
D♯5
C♯5
F♯
8va
loco
*fdbk.
*Microphonic fdbk., not caused by string vibration.
Gtr. 1

E5
A5
B
Verse
Gtr. 1: w/ Rhy. Fig. 1
C♯5
E5
3. Mov - in' fast, do - in' nine - ty - five.
Gtr. 2
Riff B
fdbk.
B
F♯5
C♯5
Hit top speed, but I'm still mov - in' much too slow. I
E5
feel so good, I'm so a - live. Hear my song

Chorus
B
F♯5
A5
play - in' on the ra - di - o.
It goes...
(Get up!
Ev - 'ry - bod - y's gon - na
End Riff B
Gtrs. 1 & 2
Interlude
Gtrs. 1 & 2 tacet
C♯5
N.C.
(Drums)
move their feet.
Get down!)
Ev - 'ry - bod - y's gon - na leave their seat.
Gtr. 4 (dist.)
Gtr. 3 (dist.)
divisi
mf
f
Gtr. 6 (dist.)
Gtr. 5 (dist.)
divisi
Gtr. 4
Gtr. 3

C♯5 A5

Gtr. 6

Gtr. 5

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

Gtrs. 1 & 2: w/ Riff A

B

N.C.

Gtr. 6

Gtr. 5

Gtr. 4

Gtr. 3

Gtrs. 3 & 4 tacet

**Outro-Chorus**

B

C#5

Ev - 'ry - bod - y's gon - na move their feet.

Gtr. 4

Gtr. 3

Gtrs. 1 & 2

*string noise*

Gtrs. 3 & 4 tacet

N.C. E5 A5

(Get up!) Ev - 'ry - bod - y's gon - na

Gtrs. 1 & 2

B C♯5

(Car crash)

leave their seat.

Gtr. 6

Gtr. 5 *divisi*

Gtr. 3

Gtr. 4 *divisi*

Gtrs. 1 & 2

from Mötley Crüe - *Dr. Feel Good*

# Dr. Feel Good

Words by Nikki Sixx
Music by Mick Mars and Nikki Sixx

Tune down 1 step:
(low to high) D-G-C-F-A-D

**Intro**

Gtr. 1: w/ Riff D
E5
A5
six - ty - five Chev - y, prim - ered flames _ trad - ed for some pow - dered goods. ___ Jig -
my's got it wired, law's _ for hire; got it made in the shade. ___ Got a
E5
A5
- saw Jim - my, he's, a, run - nin' a gang _ but I hear he's do - in' o - kay. Got a
lit - tle hide - a - way, does bus-'ness all day, but at night he'll al - ways be found _ sell - ing
Gtr. 1
Riff E
P.M.
E5
co - zy lit - tle job, sells the Mex - i - can mob pack - ag - es of can - dy - caine. ___
sug - ar to the sweet peo - ple on the street. Call this Jim - my's town. ___
He's _
End Riff E
P.M.
Chorus
1st time, Gtr. 1: w/ Riff C (1 1/2 times)
2nd & 3rd times, Gtr. 1: w/ Riff C
3rd time, Gtr. 3 tacet
D5
A/C♯
E5
E7♯9
E5
___ the one they call Doc - tor Feel Good. _ He's ___ the one that makes ya feel al - right. _ He's _
1.
Gtr. 1: w/ Rhy. Fill 1
D5
A/C♯
E5
E7♯9
A5
___ the one they call Doc - tor Feel Good. _ 2. Cops _
Fill 1
Gtr. 2

2.
D5 A/C♯ E5 E7♯9 G5
the one they call Doc - tor Feel Good. He's gon - na be your Frank - en - stein. I've And
Rhy. Fill 2
End Rhy. Fill 2
Gtr. 1
P.M.
Bridge
3rd time, Gtrs. 4 & 5 tacet
A E5 G5
got one thing you'll un - der - stand. He's
let him soothe your soul, just take his hand. Some
(Doc - tor Feel Good.
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
A E5 G5
not what you'd call a glam - 'rous man. Got
peo - ple call him an e - vil man. Let
Doc - tor Feel Good.
A E5 G5
one thing that's eas - i - ly un - der - stood. He's
him in - tro - duce him - self real good.
Doc - tor Feel Good.)
To Coda 1
To Coda 2
A B5 E5
the one they call Doc - tor Feel Good. Oh, yeah.
He's the on - ly one they call
Gtr. 1
P.M.

Interlude
Gtr. 1: w/ Riff C (1 1/2 times)
D5
A/C♯
E5
E7♯9
E5
Gtr. 2
*Played as even sixteenth-notes.
Gtr. 1: w/ Rhy. Fill 1
A5
3. He'll
**w/ delay
sim.
P.H.
grad. dive w/ bar
Pitch:
**Set for quarter-note regeneration w/ 1 repeat.
***Played as even sixteenth-notes.
Verse
Gtr. 1: w/ Riff D (2 times)
Gtr. 2 tacet
tell you he's the king of these bar - ri - o streets. Mov - in' up to Shan - gri - la. Came
by his wealth as a mat - ter of luck. Says he nev - er broke no law. Two
delay off
Gtr. 1: w/ Riff E
time los - er, run - nin' out of juice. Time to move out quick. Heard a
w/ delay

Guitar Solo
Gtr. 2 tacet
N.C.
G5
A5
E5
Gui-tar!
Gtr. 2
Gtr. 3
w/ bar
Gtr. 2 divisi
*w/ delay
*Set for quarter-note regeneration w/ 1 repeat.
Gtr. 1
P.M.
Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)
A
8va
loco
P.H.
w/ bar
Pitch: C♯ B G♯ F♯ F E D C♯
**Played as even sixteenth-notes.
Gtr. 1: w/ Rhy. Fill 3
B5
grad. dive
w/ bar
Harm.
Pitch: E

Interlude
Gtr. 1: w/ Riff C (2 times)
E5
D5 A/C♯
E5
E7♯9
grad. dive
w/ bar
Harm.
Pitch: B
D.S.S. al Coda 2
(take 1st lyrics)
Gtrs. 2 & 3 tacet
G5
Huh! I've
Gtr. 3
steady gliss.
*w/ slide
Gtr. 5 (dist.)
divisi
Gtr. 5
*Let string ring on both sides of slide, allowing pitch to ascend and descend simiItaneously.
**Hypothetical fret location.
Gtr. 2
w/ slide
Gtr. 4 (dist.)
Gtr. 4
Pitch: E
Gtr. 1
P.M.

from Metallica - *Metallica*

# Enter Sandman

Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett

Gtr. 1 tacet

B♭5 A5 E5

Gtr. 1

Gtr. 3 (elec.)

w/ dist.

P.M.

Gtr. 4 (elec.)

w/ dist.

1.
2.
E5 B♭5A5 F5 E5 B♭5A5 F5 E5 B♭5A5 F5 E5 B♭5A5 F5 E5 B♭5A5 E5
P.M.

Gtrs. 3 & 4
Riff B
B♭5 A5 E5 B♭5 A5 E5 B♭5 A5 G5 F♯5 G5 F♯5 E5
End Riff B
P.M.

Verse
2nd time, Gtr. 2: w/ Fill 1
2nd time, Gtr. 2: w/ Fill 2
E5 F5 E5 F5 E5 G5 F♯5 G5 F♯5 E5
1. Say your prayers, lit - tle one. Don't for - get, my son, to in - clude ev - 'ry - one.
2. Some-thing's wrong. Shot the light. Heav - y thoughts to - night, and they aren't of Snow White.
P.M.

Fill 1
Gtr. 2

Fill 2
Gtr. 2

**Pre-Chorus**
**Half-time feel**

**End half-time feel**

F♯m C5 B5 F♯m C5 B5 F♯m C5 B5 F♯m C5 B5

Sleep with one ___ eye o - pen, grip-ping your pil - low tight. ___

**Riff C**

**End Riff C**

P.M. P.M. P.M. P.M.

**Chorus**

F♯5 C5 B5 F♯5 C5 B5 F♯5 C5 B5 E5

Ex - it: light. ___ En - ter: night. ___

Gtr. 4

**Rhy. Fig. 1A**

P.M.

Gtr. 3

**Rhy. Fig. 1**

*To Coda* 𝄌

F♯5 C5 B5 E5 G5 F♯5 G5 F♯5 E5

Take ___ my hand. ___ We're off to nev - er - nev - er land. ___

End Rhy. Fig. 1A

P.M.

P.M.

End Rhy. Fig. 1

P.M.

Coda
G5
F#5
G5
F#5
E5
off to nev - er - nev - er land.
Heh, heh.
P.M.
steady gliss.
P.M.
Guitar Solo
Gtrs. 3 & 4: w/ Riff B (1 3/4 times)
E5
Bb5
A5
E5
Bb5
A5
E5
Gtr. 2
Bb5
A5
G5
F#5
G5
F#5
E5
Bb5
A5
E5
Bb5
A5
E5

*Gradually release bend while articulating w/ trem. bar.

Em

Gtr. 2

fdbk.

w/ bar

Gtr. 1

**Fill 3**

**End Fill 3**

**Interlude**

B♭5 A5 Em B♭5 A5 F♯m

*the Lord my soul to take.*

*pray the Lord my soul to take.*

Gtr. 1

Gtr. 3

Bridge
Gtr. 1 tacet
F♯m C5 B5 F♯m C5 B5 F♯m C5 B5 F♯m C5 B5 F♯m
Hush, lit - tle ba - by. Don't say a word.
And nev - er mind that noise you heard.
Gtr. 3
Gtr. 3: w/ Riff C
C5 B5 F♯m C5 B5 F♯m C5 B5 F♯m C5 B5
It's just the beasts un - der your bed,
in your clos - et, in your head.
Gtr. 4
P.M.
Chorus
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A (1st 5 meas.)
F♯5 C5 B5 F♯5 C5 B5 F♯5 C5 B5 E5
Ex - it: light.
En - ter: night.
Gtrs. 3 & 4: w/ Rhy. Fill 2
Gtrs. 3 & 4: w/ Rhy. Figs. 1 & 1A
F♯5 C5 B5 E5 F♯5 C5 B5 F♯5 C5 B5 F♯5
Grain of sand.
Ex - it: light.
Rhy. Fill 2
Gtrs. 3 & 4
P.M.

Gtr. 1: w/ Fill 3
B♭5 A5 E5 B♭5 A5 G5 F♯5 G5 F♯5 E5
Yo, woah!
P.M.
P.M.
P.M.

Gtr. 1: w/ Riff A (till fade)
w/ vocal ad lib. (till fade)
B♭5 A5 F5 E5 B♭5 A5 F5 E5 B♭5 A5 F5 E5 B♭5 A5 F5
Voc. Fig. 1
End Voc. Fig. 1
Off to nev-er-nev-er land.
P.M.
P.M.

Voc.: w/ Voc. Fig. 1
E5 B♭5 A5 F5 E5 B♭5 A5 F5 E5 B♭5 A5 F5 E5 B♭5 A5 F5
P.M.

Voc.: w/ Voc. Fig. 1
E5
Riff D
End Riff D
P.M.
P.M.
P.M.
P.M.
P.M.

Begin fade
Gtrs. 3 & 4: w/ Riff D (till fade)
Voc.: w/ Voc. Fig. 1
Gtr. 2
mp

Voc.: w/ Voc. Fig. 1

Voc.: w/ Voc. Fig. 1

Fade out

from Lynyrd Skynyrd - *Pronounced Leh'nerd Skin-nerd*

# Free Bird

Words and Music by Allen Collins and Ronnie Van Zant

Gtr. 3 tuning:
(low to high) E-A-D-G-G-E

**Intro**

**Slowly** ♩ = 60

G N.C.(D/F♯) Em F C/G D

*Gtr. 2 (elec.)

*mf*

w/ clean tone & phaser

*Allen Collins - two gtrs. arr. for one.

**Gtr. 1 (acous.)

*mf*

**Allen Collins - two gtrs. arr. for one.

F C/G Dsus4 D Dsus4 D Dsus4 D Dsus4 D G

End Riff A

*let ring*

Verse
Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)
*G
D/F♯
Em
1. If I leave here to - mor - row,
Gtr. 3
Riff B
Gtr. 2
let ring
*Chord symbols reflect basic harmony.
F
C/G
D
would you still re - mem - ber me?
End Riff B
let ring

Gtr. 2: w/ Riff B (2 times)
G
D/F♯
Em
For, I must be trav - el - ing on now,
Gtr. 3
F
C/G
D
'cause there's too man - y plac - es I've got to see.
G
D/F♯
Em
But if I stay here with you, girl,
F
C/G
D
things just could - n't be the same.

F C/G D

Rhy. Fig. 2 — End Rhy. Fig. 2

and a bird you can - not change,

Rhy. Fig. 2A — End Rhy. Fig. 2A

F
C/G
D
Gtr. 1
Lord knows I can't change.
Gtr. 3
Gtr. 2
Interlude
Gtr. 2: w/ Riff A (2 times)
G
Dadd9/F♯
Em
F
C/G
Dsus4 D
let ring
steady gliss.

G
Dadd9/F♯
Em
(cont. in notation)
F
C/G
Dsus4
D
Gtr. 3
Gtr. 1
Verse
Gtr. 1: w/ Rhy. Fig. 1 (1 7/8 times)
Gtr. 2: w/ Riff B (3 times)
D/F♯
2. Bye, bye, ba - by, it's been sweet now, yeah, yeah.
Though this feel - in' I can't change.

G
D/F♯
Em
But please don't take this so bad - ly,
F
C/G
D
'cause the Lord knows I'm to blame.
G
D/F♯
Em
But if I stay here with you, girl,
F
C/G
D
things just could-n't be the same.

Gtr. 2: w/ Riff C
G
D/F♯
Em
'Cause I'm as free as a bird now,
F
C/G
Gtr. 1: w/ Rhy. Fill 1
D
and this bird you can - not change.
Oh,
Gtr. 1: w/ Rhy. Fig. 2 (3 times)
F
C/G
and a bird you can - not change.
Gtr. 3
Rhy. Fig. 3
Gtr. 2

D
End Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3 (2 times)
F
C/G
D
And this bird you can - not change.
Gtr. 3
F
C/G
Lord knows, I can't change.
D

F
C/G
D
Gtr. 1
(cont. in notation)
Lord, help me, I can't change.
Gtr. 3
Gtr. 2
Bridge
Faster ♩ = 150
G
B♭
C
Gtr. 3 tacet
Lord, I can't change. Won't you
steady gliss.
Rhy. Fig. 4
*Gtrs. 1 & 2
End Rhy. Fig. 4
*Composite arrangement

*Allen Collins - composite arrangement.

**Guitar Solo**

G
B♭
C
8va

8va

G
B♭
loco
Gtrs. 4 & 5
Rhy. Fig. 5
Gtrs. 1 & 2

C
End Rhy. Fig. 5

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (3 times)
G
Gtrs. 4 & 5
B♭
hold bend
C
G
B♭
C
G
B♭
C

G
B♭
B
Gtrs. 4 & 5
Rhy. Fig. 6
Gtrs. 1 & 2
C
End Rhy. Fig. 6
Gtrs. 1 & 2: w/ Rhy. Fig. 6 (2 times)
Gtrs. 4 & 5
Gtr. 4
Gtr. 5

G
B♭
B
C
hold bend
hold bend
G
B♭
B
Gtrs. 4 & 5
Rhy. Fig. 7
Gtrs. 1 & 2

C
N.C.
Gtr. 4
hold bend
Gtr. 5
Gtrs. 1 & 2
End Rhy. Fig. 7
Gtrs. 1 & 2: w/ Rhy. Fig. 7 (3 times)
G
B♭
B
C
Gtrs. 4 & 5
N.C.
G
B♭
B
Gtr. 4
Gtr. 5

C
N.C.
G
B♭
1 1/2
1 1/2
1
B
C
N.C.
grad. bend
1 1/2
2
1
G
B♭
Gtr. 4
Gtr. 5
Rhy. Fig. 8
Gtrs. 1 & 2

C
G
8va
Gtrs. 4 & 5
B♭
Gtrs. 1 & 2
End Rhy. Fig. 8
C
G
8va

Gtrs. 1 & 2: w/ Rhy. Fig. 8
Gtrs. 4 & 5
B♭
C
G
B♭
C
Gtrs. 4 & 5
Gtrs. 1 & 2
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)
G
B♭
C
Gtr. 4
loco
Gtr. 5
loco
let ring
let ring

G
B♭
C
let ring
P.M.
hold bend

G
B♭
C
G
B♭
Gtr. 4
hold bend
let ring
Gtr. 5
Rhy. Fig. 9
Gtrs. 1 & 2

G
B♭
C
hold bend
hold bend
G
B♭
hold bend
hold bend
C
G
P.M.
let ring
hold bend

B♭
C
hold bend
hold bend
G
B♭
C
Gtrs. 4 & 5
8va
hold bend
G
B♭
Gtrs. 4 & 5
8va
Rhy. Fig. 10
Gtrs. 1 & 2

C
8va
let ring
hold bend
End Rhy. Fig. 10
Gtrs. 1 & 2: w/ Rhy. Fig. 10
G
Gtrs. 4 & 5
B♭
hold bend
C
hold bend
hold bend
Gtrs. 4 & 5
hold bend
hold bend
hold bend
Gtrs. 1 & 2

G5 G6 G5 G6 B♭5 B♭6 B♭5 B♭6 C5
8va
loco
C6 C5 C6 C5 C6 C5 B♭5
let ring
G5 G6 G5 G6 B♭5 B♭6 B♭5 B♭6 C5
slight
P.H.
P.M.
let ring
P.M.

C6
C5
C6
C5
B5
B♭5
A5
Gtr. 4
P.M.
Gtr. 5
let ring
Gtrs. 1 & 2
Begin fade
G
B♭
Gtr. 4
Gtr. 5
*Gtr. 6 (elec.)
f
w/ dist.
*Allen Collins
Rhy. Fig. 12
Gtrs. 1 & 2

C
B♭
let ring
let ring
P.M.
hold bend
hold bend
hold bend
End Rhy. Fig. 12
Gtrs. 1 & 2: w/ Rhy. Fig. 12 (2 1/2 times)
G
B♭
Gtr. 4
Gtr. 5
Gtr. 6
hold bend
hold bend

C

8va

loco

P.H.

B♭

Gtr. 6 tacet

G

B♭

C

Gtr. 4

P.M.

Gtr. 5

B♭
G
B♭
C
Gtr. 4
Gtr. 5
Gtrs. 1 & 2
Fade out
Gtrs. 1 & 2: w/ Rhy. Fig. 4 (till fade)
Gtrs. 4 & 5 tacet
G
B♭
C

from James Gang - *Rides Again*

# Funk #49

Words and Music by Joe Walsh, Dale Peters and James Fox

D/A
A7
D/A G/B D/A
A7
I don't think that's a, act - in' right,
you don't think it's show - in'.
You don't think that I know your plan;
what you try'n' to hand me?
If you're gon - na a, act that way,
I think there's trou - ble brew - in'.
Chorus
A7
Gtr. 1
slight P.M.
B7
*Unintentional harm.
To Coda
E7#9
Interlude
A7
D/A
A7
D/A G/B
8va loco
let ring
P.M.
**As before
1.
2.
D/A
A7
D/A
A7
N.C.
Percussion Solo
Voc.: w/ ad. lib jungle screams
Gtr. 1 tacet
15
2. A.
15
Breakdown
A7
C5/A
Gtr. 1
let ring
P.M.
w/ heavy reverb
reverb off
1/4
1/2

A7
D/A
P.M.
let ring
D.S. al Coda
Rhy. Fig. 2
End Rhy. Fig. 2
Coda
Outro
Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
8
4
Gtr. 1
Begin fade
Fade out

from AC/DC - *Highway to Hell*

# Highway To Hell

Words and Music by Angus Young, Malcolm Young and Bon Scott

Chorus
A5
*Voc. Fig. 1
D/A
G5
D/A
I'm on the high - way to hell.
On the
Woo! I'm on the high - way to hell.
*Refers to bkgd. vocs. only.
A5
D/A
G5
D/A
A5
D/A
G5
D/A
high - way to hell.
High - way to hell.
I'm on the
High - way to hell.
I'm on the high - way to hell.
1.
A5
D/A
End Voc. Fig. 1
A
high - way to hell.
High - way to hell.
2.
D
Dsus4
D
Mm.
Don't stop me.

## Guitar Solo

Dsus4 D Dsus4 D A5 D/A G5 D/A

Yeah, yeah, ooh!

Gtr. 1

Gtr. 2

Rhy. Fig. 2

End Rhy. Fig. 2

G5 D/A A5 D/A N.C. G5 D/A

On the high - way to hell!

Gtr. 1

hold bend

P.S.

Gtr. 2

Bkgd. Voc.: w/ Voc. Fig. 1, 1st 2 meas. (4 times)
Gtr. 2: w/ Rhy. Fig. 2 (3 times)

**Free time**

A5 D5 G

hell. And I'm go - in' down

Gtr. 1

8va

grad. bend

Gtr. 2

Gtr. 1 tacet

D5

all the way.

Gtr. 2

A5

Whoa!

Gtr. 1

8va

tr

loco

*Tremolo pick while trilling.

Gtr. 2

A6

A5

On the high - way to hell.

from Eagles - *Hotel California*

# Hotel California

Words and Music by Don Henley, Glenn Frey and Don Felder

*Symbols in parentheses represent chord names respective to capoed gtr. Symbols above reflect actual sounding chords. Chord symbols reflect implied harmony.

Asus2 (Dsus2) — E7/G♯ (A7/C♯) — G (C)

D (G) — Em7 (Am7) — F♯7 (B7) — End Riff A

Gtr. 1: w/ Riff A

Bm (Em) — F♯7 (B7) — Asus2 (Dsus2)

Gtr. 2 (acous.)

mp

E7/G♯
(A7/C♯)
G
(C)
Gtr. 2
let ring
Gtr. 3 (elec.)
*pp
mf
pp
mf
w/ clean tone
*Vol. swell
Gtr. 3 tacet
D
(G)
Em7
(Am7)
F♯7
(B7)
Gtr. 2
**T
let ring
let ring
T
**T=Thumb on 6th string
Verse
Gtr. 1: w/ Riff A
Gtr. 2 tacet
Bm
(Em)
F♯7
(B7)
1. On a dark des - ert high - way,
cool wind in my hair,
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 3
Riff B
Gtr. 4 (elec.)
mp
w/ clean tone
P.M.
P.M.

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

(Dsus2/A)
(A7)
and I was think-ing to my - self, "This could be heav-en or this could be hell."
6
4
7
6
(C)
(G)
Then she lit up a can - dle and she showed me the way,
4
2
4
5
4
5

(Am7)
(B7)
there were voic - es down the cor - ri - dor, __
I thought I heard them say:
End Riff C
End Riff C1
Chorus
Gtr. 3: w/ Rhy. Fig. 1 (4 times)
(C)
(G)
Rhy. Fig. 2
Wel - come _ to the Ho - tel Cal - i - for - nia,
such a
Gtr. 7 (elec.)
mf
w/ slight dist.
Rhy. Fig. 2A
Gtr. 2
Riff D
Gtrs. 5 & 6

Gtr. 7 tacet
(B7)
(Em)
love - ly place,
(Such a love - ly place.)
such a
love - ly face.
Gtr. 2
Gtrs. 5 & 6
(C)
Gtrs. 5 & 6 tacet
(G)
Plen - ty of room at the Ho - tel Cal - i - for - nia,
an - y
End Riff D
Gtr. 7

Gtr. 7 tacet
(Am7)
(B7)
(B7♭13)
End Rhy. Fig. 2
(cont. in notation)
time of year, you can find it here.
(An - y time of year.)
Gtr. 2
End Rhy. Fig. 2A
Verse
Gtr. 3: w/ Rhy. Fig. 1 (4 times)
Gtr. 4: w/ Riff B
Gtr. 2 tacet
Bm
(Em)
F♯7
(B7)
3. Her mind is Tif - fa - ny - twist - ed, she got the Mer - ce - des Benz, huh!
Riff E
Gtr. 5
Riff E1
Gtr. 6
Gtr. 1

Asus2
(Dsus2)
E7sus2
(A7sus2)
She got a lot of pret - ty, pret - ty boys
she calls friends.
G
(C)
D
(G)
How they dance in the court - yard,
sweet sum - mer sweat,
End Riff E
End Riff E1

(Am7)
(B7)
End Rhy. Fig. 3
wake you up in the mid - dle of the night
just to hear them say:
Gtr. 8
Gtr. 9
divisi
Chorus
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 7 meas.)
Gtr. 3: w/ Rhy. Fig. 1 (3 1/2 times)
Gtrs. 5 & 6: w/ Riff D
Gtrs. 8 & 9 tacet
G
(C)
D
(G)
Wel - come to the Ho - tel Cal - i - for - nia,
such a
Gtr. 7
15ma
rake
P.H.
F♯7
(B7)
Bm
(Em)
love - ly place,
(Such a love - ly place.)
such a love - ly face.
They're
15ma

**Verse**

Gtr. 2 tacet

Bm
(Em)

F♯7
(B7)

5. Mir - rors on the ceil - ing, the pink cham - pagne on ice, and she said,

Gtr. 1

Asus2
(Dsus2)
E7/G♯
(A7/C♯)
"We are all just pris - on - ers here of our own __ de - vice."

G
(C)
D
(G)
And in the __ mas - ter's cham - bers they gath - ered for the __ feast.

Em7
(Am7)
F♯7
(B7)
They stab it with their steel - y knives but they just can't ___ kill the beast.

Verse
Gtr. 1: w/ Rhy. Fig. 3 (1st 6 meas.)
Gtr. 3: w/ Rhy. Fig. 1 (3 1/2 times)
Gtr. 4: w/ Riff B (1st 6 meas.)
Gtrs. 5 & 6: w/ Riffs E & E1
Gtrs. 8 & 9: w/ Riffs F & F1

Bm
(Em)
F♯7
(B7)
6. Last thing I re - mem - ber I was run - ning for the door,

Asus2
(Dsus2)
E7
(A7)
I had to find the pas - sage back to the place I was be - fore.
G
(C)
D
(G)
"Re - lax," said the night - man, "we are pro - grammed to re - ceive.
Gtrs. 8 & 9 tacet
(Am7)
(B7)
Gtr. 1
You can check out an - y time you like, but you can never leave."
Gtr. 8
Gtr. 9
divisi
*Gtr. 10 (elec.)
w/ dist.
*Don Felder
Gtr. 5
Gtr. 6
Gtr. 4
P.M.

Gtr. 10 tacet
Bm
(Em)
F♯7
(B7)
Asus2
(Dsus2)
*Gtr. 11 (elec.)
f
w/ dist. & phaser
Harm.
*Joe Walsh
Gtr. 5
Riff G
Gtr. 6
Riff G1
E7
(A7)
G
(C)
D
(G)
8va
grad. bend
**w/ delay
hold bend
**Set for dotted eighth-note regeneration w/ 1 repeat.

Em7
(Am7)
F♯7
(B7)
8va
Gtr. 11
hold bend
1/2
Gtr. 10
Gtr. 5
End Riff G
Gtr. 6
End Riff G1
Gtrs. 5 & 6: w/ Riffs C & C1 (1st 7 meas.)
Bm
(Em)
Asus2
(Dsus2)
loco
1 1/2
1/4

E7
(A7)
G
(C)
(cont. on lower staff)
(cont. on upper staff)
Gtrs. 5 & 6: w/ Fills 1 & 1A
D
(G)
Em7
(Am7)
F♯7
(B7)
Gtr. 10
Gtr. 11
Gtrs. 5 & 6: w/ Riffs G & G1 (till fade)
Bm
(Em)
F♯7
(B7)
Asus2
(Dsus2)
Riff H
Riff H1

E7
(A7)
G
(C)
D
(G)
Em7
(Am7)
F♯7
(B7)
End Riff H
End Riff H1
Begin fade
Gtrs. 10 & 11: w/ Riffs H & H1
Bm
(Em)
F♯7
(B7)
Asus2
(Dsus2)
E7
(A7)
Fade out
G
(C)
D
(G)
Em7
(Am7)

from Black Sabbath - *Paranoid*

# Iron Man

Words and Music by Frank Iommi, John Osbourne, William Ward and Terence Butler

Verse
B5 D5 E5 G5 F#5 G5 F#5 G5 F#5 D5 E5
1. Has he lost his mind? Can he see or is he blind?
2. Is he live or dead? I see thoughts with - in his head.
5. Heav - y boots of lead, fills his vic - tims full of dread,
Riff A
End Riff A
Gtrs. 1 & 2: w/ Riff A
B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5
Can he walk at all, or if he moves will he fall?
We'll just pass him there. Why should we e - ven care?
run - ning as fast as they can. I - ron Man lives a - gain!
1. Gtrs. 1 & 2: w/ Rhy. Fig. 1
B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5
2.
Interlude
Gtrs. 1 & 2
B5 D5 B5 B♭5 A5 G#5 A5 B♭5 B5 D5 B5 B♭5
1/4
To Coda
A5 G#5 A5 B♭5 B5 D5 B5 B♭5 A5 N.C.
B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5

B5 D5 E5 G5 F#5 G5 F#5 G5 D5 E5
Verse
Gtrs. 1 & 2: w/ Riff A (2 times)
B5 D5 E5 G5 F#5 G5 F#5 G5 F#5 D5 E5
3. He was turned to steel in the great magnetic field,
4. Now the time is here for I-ron Man to spread fear.
B5 D5 E5 G5 F#5 G5 F#5 G5 F#5 D5 E5
when he trav-elled time for the fu-ture of man-kind.
Ven-geance from the grave, kills the peo-ple he once saved.
Bridge
E5 D5 B5
No-bod-y wants him, he just stares at the world.
No-bod-y wants him, they just turn their heads.
Rhy. Fig. 2
End Rhy. Fig. 2
Riff B
End Riff B
Gtrs. 1 & 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2
E5 D5
Gtrs. 1 & 2: w/ Riff B
B5
Plan-ning his ven-geance that he will soon un-furl.
No-bod-y helps him, now he has his re-venge.
Interlude
Double-time
N.C.
Riff C
End Riff C
Gtrs. 1 & 2

Guitar Solo
Gtr. 2 tacet
Gtr. 1
C♯5
let ring
let ring
let ring
let ring
let ring

D.S. al Coda
(take 2nd ending)
Interlude
Gtrs. 1 & 2: w/ Riff C
N.C.
A tempo
Gtrs. 1 & 2: w/ Riff B (2 times)
B5

Coda
Double-time
A5

F#5
E5
w/ fingers
*Bend behind nut.

** E5
Riff D
D5
C#5
C5
End Riff D
w/ pick
** Chords implied by bass, till Outro.

Guitar Solo
E5
D5
C#5
C5
Gtr. 1
Gtr. 2

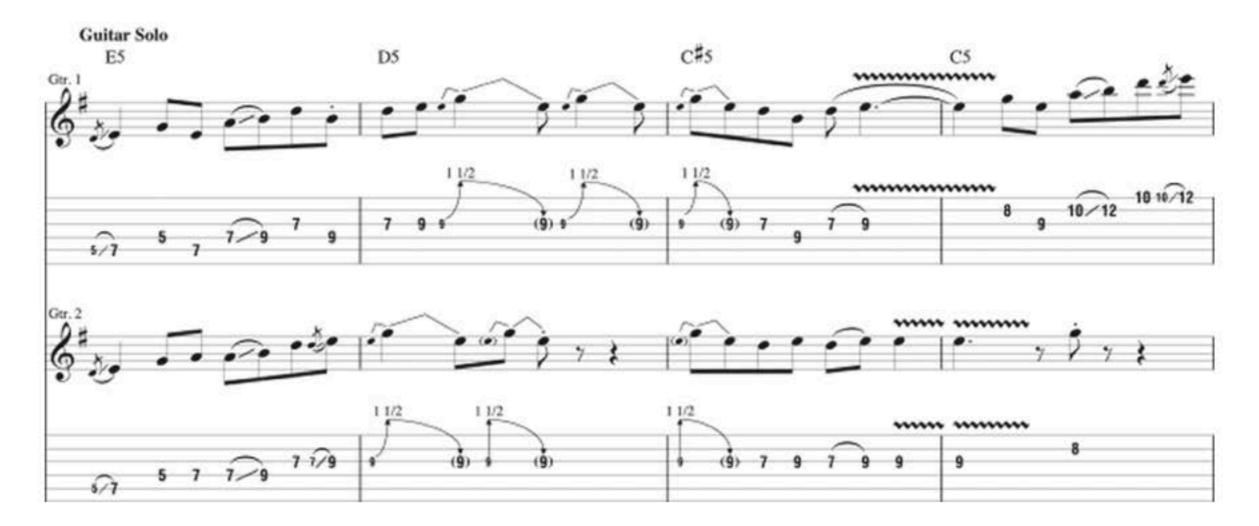
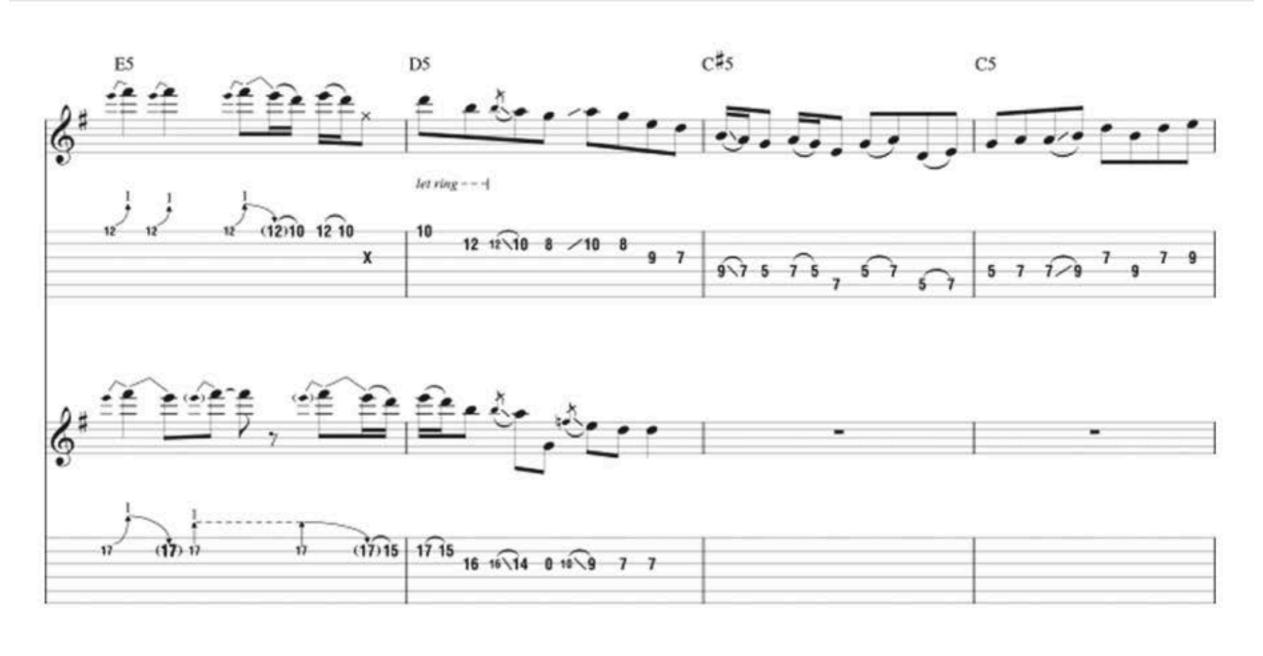
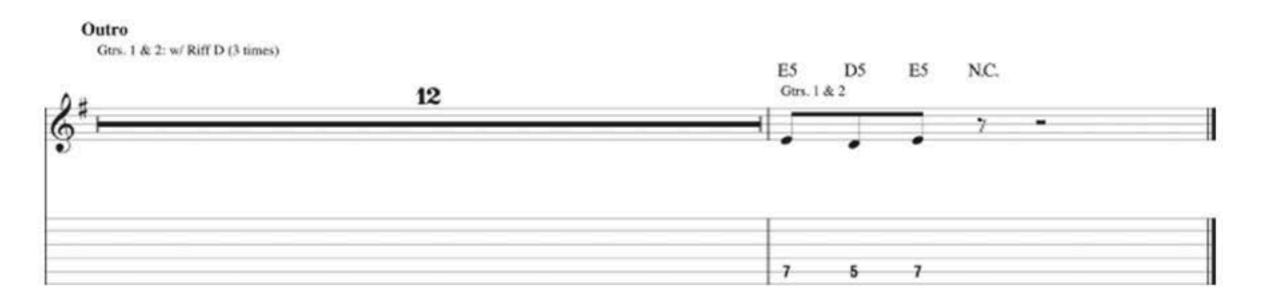
E5 D5 C♯5 C5

*let ring*

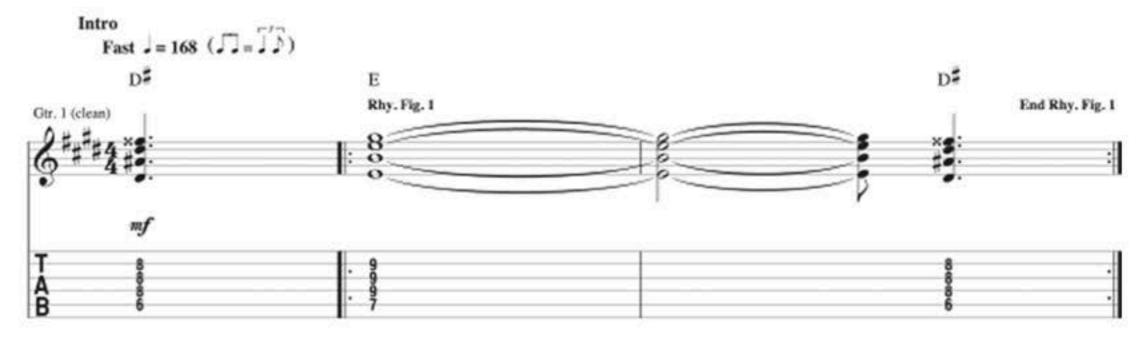
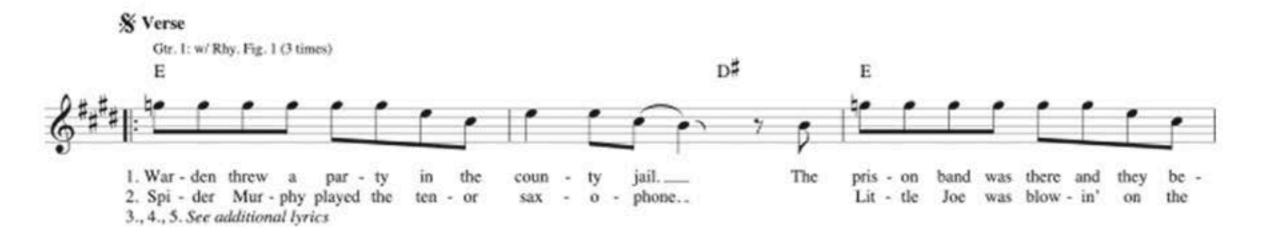
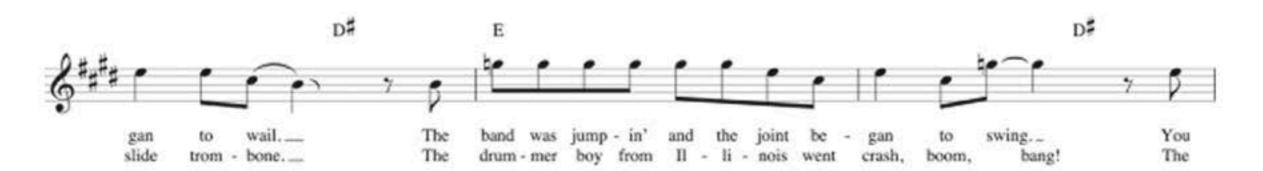
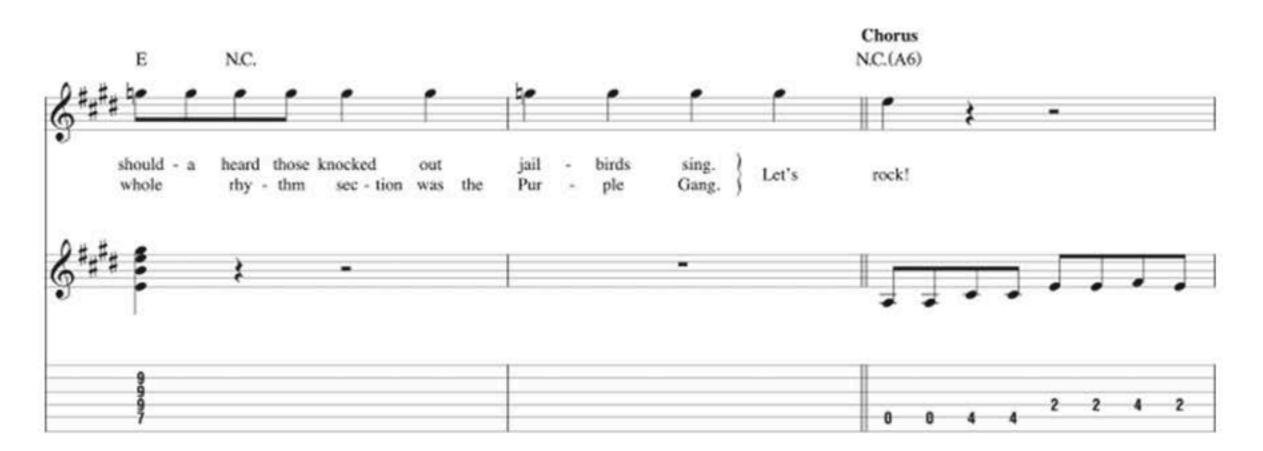
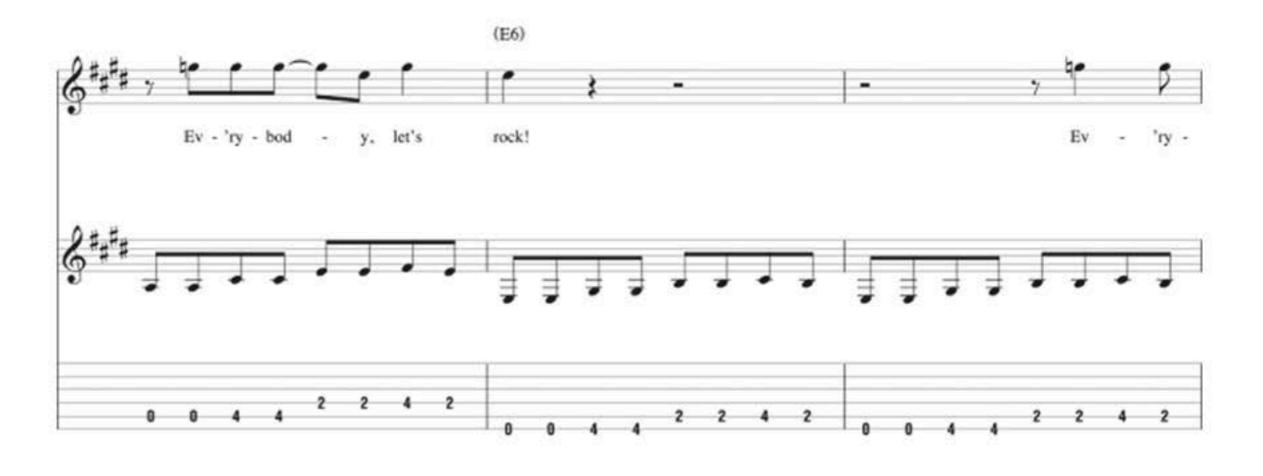
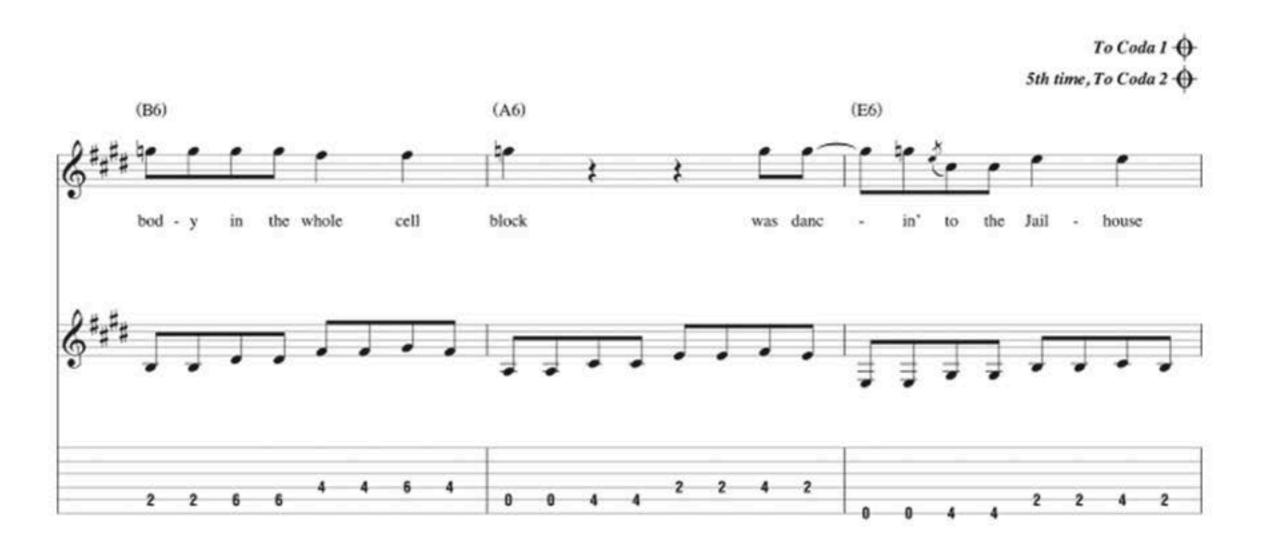
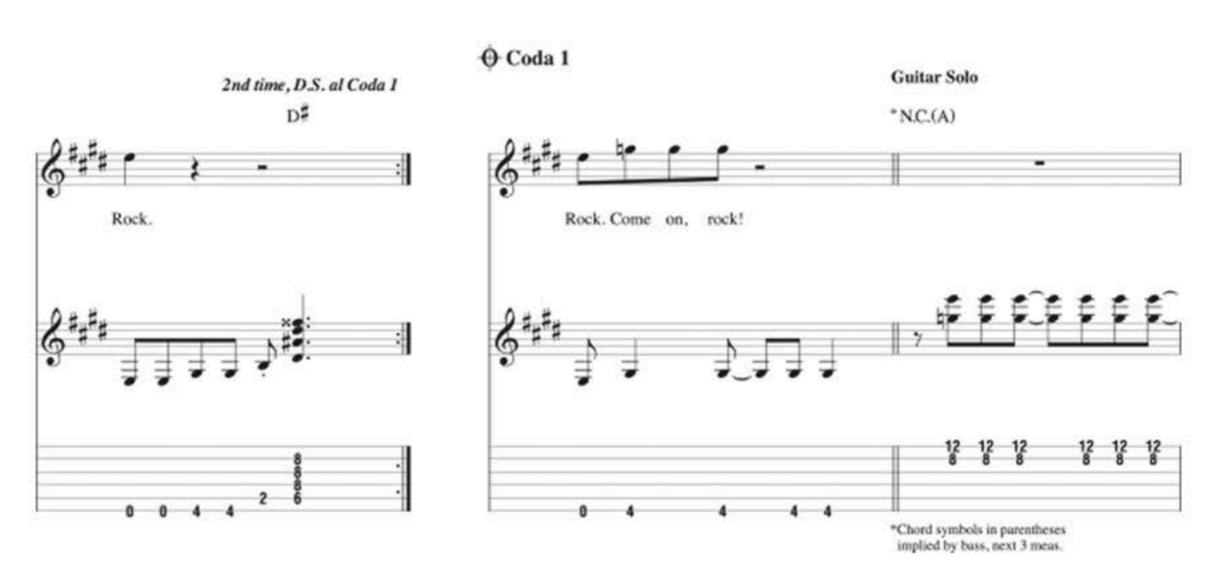
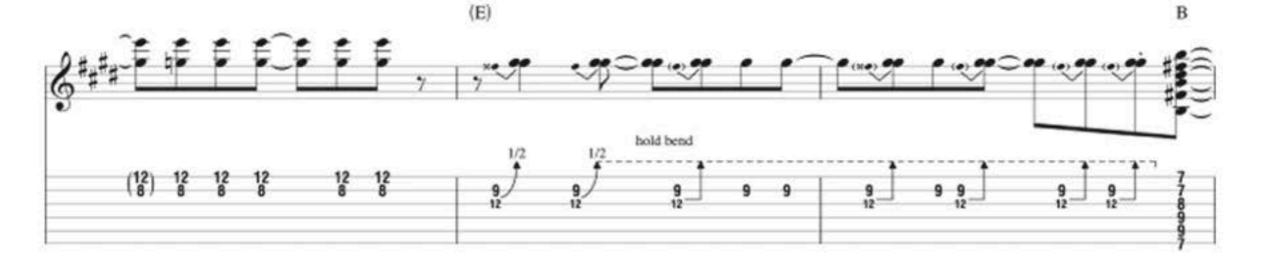
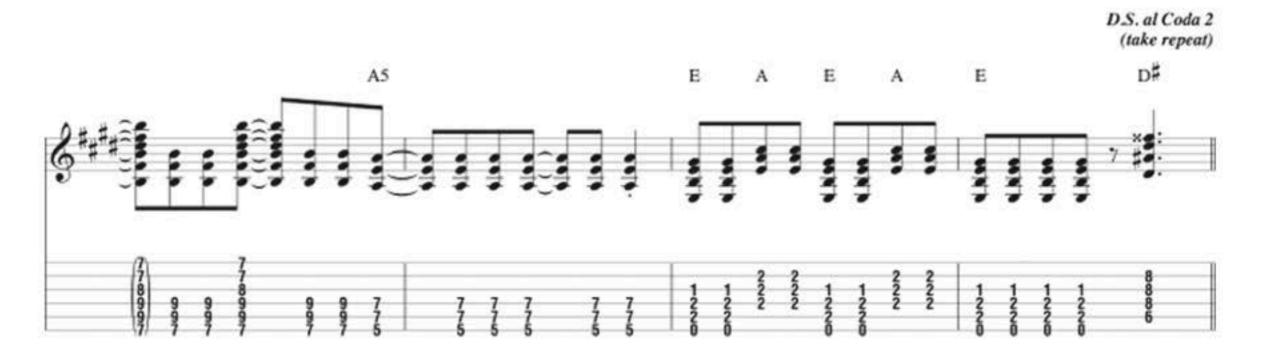
E5 D5 C♯5 C5

**Outro**

Gtrs. 1 & 2: w/ Riff D (3 times)

from Elvis Presley - *Elvis: 30 #1 Hits*

# Jailhouse Rock

Words and Music by Jerry Leiber and Mike Stoller

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

*Chord symbols in parentheses implied by bass, next 3 meas.

*Additional Lyrics*

3. Number forty-seven said to number three,
"You the cutest jailbird I ever did see.
I sure would be delighted with your company.
Come on and do the Jailhouse Rock with me."

4. Sad Sack was sittin' on a block of stone,
Way over in the corner weepin' all alone.
The warden said, "Hey, buddy, don't you be no square.
If you can't find a partner use a wooden chair."

5. Shifty Henry said to Bugs, "For heaven's sake,
No one's lookin', now's our chance to make a break."
Bugs, he turned to Shifty and he said, "Nix, nix,
I wanna stick around awhile to get my kicks."

from Derek and the Dominoes - *Layla and Other Assorted Love Songs*

# Layla

Words and Music by Eric Clapton and Jim Gordon

D5
C5 B♭5
C5
D5
N.C.
D5
C5 B♭5
C5
End Riff B
Gtr. 1
Gtr. 4
8va
w/ slide
w/o slide
1/4
w/ slide
Gtr. 5
Gtr. 6
Gtr. 2
Fill 1
End Fill 1
Gtr. 3
Rhy. Fill 1
End Rhy. Fill 1

Verse
Gtr. 2 tacet
Gtrs. 4, 5 & 6 tacet
C#m
G#m
C#m7
1. Ah, what-'ll you do when you get lone - ly,
Gtr. 1
hold bend
Gtr. 4
Gtr. 5
End Riff C
Gtr. 6
End Riff C1
Gtr. 3
C7
D7
E7
and no-bod-y's wait - in' by your side?

**Verse**

Gtr. 4 tacet

C♯m G♯m7

2. I tried to give you con - so - la - tion

Gtr. 1

*mf*

Gtr. 4

Gtr. 3

C♯m7 C7 D7 E

when your old man, he let you down.

Gtr. 1

hold bend

Gtr. 3

F♯m B E A

Like a fool, I fell in love with you,

F♯m B E A5 N.C.

you turned my whole_ world up - side down._

(Lay -

Gtrs. 1 & *4

*w/o slide

Verse

Gtr. 4 tacet

C♯m7 G♯m7

3. So make the best of the sit - u - a - tion,

Gtr. 1

Gtr. 4

Gtr. 3

C♯m7 C7 D7 E7

be - fore I fi - n'ly go in - sane.

Gtr. 1

hold bend

Gtr. 3

F♯m B E A

Please don't say we'll nev - er find a way,

hold bend

F♯m B E A5 N.C.

and tell me all my love's in vain.

(Lay -

Gtrs. 1 & *4

*w/o slide

## Chorus

Gtr. 1: w/ Riff B (1st 6 meas.)
Gtr. 2: w/ Riff A (3 times)
Gtr. 3: w/ Rhy. Fig. 1 (8 times)
Gtrs. 5 & 6: w/ Riffs C & C1 (1st 6 meas.)

**Slide positioned halfway between 17th & 18th frets.

Gtr. 1: w/ Riff B (1st 7 meas.)
Gtr. 2: w/ Riff A (3 1/2 times)
Gtrs. 5 & 6: w/ Riffs C & C1 (1st 7 meas.)
D5 C5 B♭5 C5 D5 N.C. D5 C5 B♭5 C5
mind? Lay - la, you
(Lay - la.
Gtr. 4
8va
w/ slide
Gtr. 1
Riff D
End Riff D
Gtr. 2
Riff D1
End Riff D1
Gtr. 5
Gtr. 6
divisi
Riff D2
End Riff D2
Riff D3
End Riff D3
Gtr. 4 tacet
D5 N.C. D5 C5 B♭5 C5 D5 N.C.
got me on my knees. I beg you, dar - lin', please. Lay -
Lay - la.)
Gtrs. 1, 2, 5 & 6: w/ Riffs D, D1, D2 & D3
D5 C5 B♭5 C5 D5 N.C. D5 C5 B♭5 C5 D5 N.C.
la, dar - lin', won't you ease my wor-ried mind? No!
(Whoa.) (Whoa! No!)

Fadd9 F Fmaj7 F6 F B♭7 B♭7(♭5) B♭7 C

8va

Gtr. 1

Gtr. 2

C/B Am Dsus4 Dm G Csus4

8va

Gtr. 1

*f*

Gtr. 2

8va

*mf*

Gtr. 7

Riff F

C E7/B Am D Gsus4 G Gadd9 G5

8va loco

End Riff F

w/ fingers

B♭7 B♭7(♭5) B♭7 C

8va

Gtr. 1

*steady gliss.*

Gtr. 2

*loco*

Gtr. 7

Gtr. 7: w/ Riff E (1st 7 meas.)

Cmaj7/E Fadd9 F Fmaj7 F6 F

8va

Gtr. 1

Gtr. 2

**Riff G**

Gtr. 8 (acous.)

*mf*

Gtr. 7: w/ Rhy. Fill 2

B♭7 B♭7(♭5) B♭7 C

8va

End Riff G

Am Dsus4 Dm G Csus4 C E7/B

8va

Gtr. 1

Gtr. 2

*mp*

Gtr. 8

Gtr. 7: w/ Riff E (1st 4 meas.)

C C/E Fadd9 F Fmaj7 F6 F

8va

*steady gliss.*

*steady gliss.*

**Rhy. Fig. 2**

**End Rhy. Fig. 2**

B♭7 B♭7(♭5) B♭7 C

8va

Gtr. 1

steady gliss.

Gtr. 2

Gtr. 8

let ring

C/E
Fadd9
F
Fmaj7
F6
F
C
8va

C/E
Fadd9
F
Fmaj7
F6
F
8va

C
C/E
Fadd9
F
Fmaj7
F6
F
8va

Free time

B♭7

B♭7(♭5) B♭7

C

8va

Gtr. 1

loco

mf

steady gliss.

mp

w/ tape delay

Gtr. 2

loco

mf

steady gliss.

mp

Gtr. 7

let ring

Gtr. 8

let ring

mf

from Rush - *Moving Pictures*

# Limelight

Words by Neil Peart
Music by Geddy Lee and Alex Lifeson

F♯5 F♯5/E F♯5 E5 Bsus4 G♯m11
those who think and feel, in touch with some re - al - i - ty be -
let ring
let ring
F♯5 N.C. B5 Asus2 E5 B5 Asus2 E5
yond the gild-ed cage.
End Rhy. Fig. 1
let ring
let ring
Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)
Bsus4 G♯m11 F♯5 F♯5/E F♯5 E5
Cast in this un - like - ly role, ill - e - quipped to act, with
F♯5 F♯5/E F♯5 E5 Bsus4 G♯m11
in - suf - fi - cient tact, one must put up bar - ri - ers to
F♯5 N.C. B5 Asus2 E5
keep one - self in - tact.
Gtr. 1
let ring

Chorus
Gtr. 1 tacet
3rd time, Gtr. 4: w/ Fill 1
G#m11
E5add#11
F#sus4
G#m11
Liv - ing in the lime - light, the u - ni - ver - sal dream, for
Gtr. 2 (clean)
Riff A
mf
w/ chorus
let ring throughout
E5add#11
F#sus4
G#m11
those who wish to seem.
End Riff A
Gtr. 2 tacet
E5
F#5
G#m11
Those who wish to be must put a - side the al -
Gtr. 3 (dist.)
f
w/ chorus
let ring throughout
Fill 1
15ma
Gtr. 4
w/ bar
(21)

E5
F♯7add11
G♯m11
ien - a - tion, get on with the fas - ci - na - tion, the

To Coda 1
To Coda 2
E5
F♯
G♯m11
E5add♯11
real re - la - tion, the un - der - ly - ing theme.

Gtr. 3 tacet
F♯7add11
B5
Asus2
E5
B5
Asus2
E5
Gtr. 1

Verse
Gtr. 1: w/ Rhy. Fig. 1
Bsus4
G♯m11
F♯5
F♯5/E
F♯5
E5
2. Liv - ing in a fish - eye lens, caught in the cam - 'ra eye, I

F♯5
F♯5/E
F♯5
E5
Bsus4
G♯m11
have no heart to lie, I can't pre - tend a stran - ger is a

F♯5
N.C.
B5
Asus2
E5
B5
Asus2
E5
long a - wait - ed friend.

Bsus4
G♯m11
F♯5
F♯5/E F♯5
E5
All the world's in - deed a stage, we are mere - ly play - ers, per -
Gtr. 1
let ring
let ring

F♯5
F♯5/E F♯5
E5
Bsus4
G♯m11
form - ers and por - tray - ers, each an - oth - er's au - di - ence out -
let ring
let ring

D.S. al Coda 1
F♯5
N.C.
B5
Asus2
E5
side the gild - ed cage.
let ring

E5
F♯7add4
G♯m11
8va
w/ bar

E5
F♯7add4
G♯m11
8va
w/ bar
w/ bar

Gtr. 2: w/ Riff A
E5
F♯7add4
G♯m11
8va
15ma
P.H.
w/ bar

D.S. al Coda 2
E5add♯11
F♯sus4
G♯m11
E5add♯11
F♯sus4
15ma
P.H.
w/ bar

**Coda 2**

G♯m11 E5 F♯ G♯m11

The real re - la - tion, the un - der - ly - ing theme.

E5 F♯ G♯m11

E5 F♯ G♯m11

E5 F♯

G♯m11

rit.

from Dick Dale & His Del-Tones - *Surfers' Choice*

# Misirlou

Music by Nicolas Roubanis

*Tremolo pick in sixteenth-note pattern while sliding down string.

E

*steady gliss.*

5 5 5 4 4 5 5 4 1 4 | 0 0 0 0 0 0 | 12 12 12 12

**B**

Gtr. 1

E

Gtr. 2 (clean)

*mp*

E
F
E
*Gtr. 3
mf
C
Gtr. 1 tacet
Am
*Trumpet arr. for gtr.
Gtr. 1
Gtr. 2
p

Gtr. 3
G
F
Gtr. 2
E
F
mp
E
F
E

Gtr. 2 tacet
Gtr. 3

Gtr. 3 tacet

Gtr. 1

Gtr. 1

Dm
E
Play 5 times

F
E
F
E
Play 5 times and fade

from Boston - *Boston*

# Peace Of Mind

Words and Music by Tom Scholz

D5 D5/A A5 B E/B B E/B B E/B B5 B B6

can't de - cide on which way to go, whoa. Yeah, yeah, yeah.

Gtr. 4

Rhy. Fig. 4A

End Rhy. Fig. 4A

Gtrs. 1 & 5

Rhy. Fig. 4

End Rhy. Fig. 4

Chorus
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 4 & 5: w/ Rhy. Fig. 5 (2 times)
C#m/G# A E/B B Bsus4 B5 C#m/G# A
I un - der - stand a - bout in - de - ci - sion, but I don't care if I
(I un - der - stand a - bout... oo,
Gtrs. 4 & 5
Rhy. Fig. 5
End Rhy. Fig. 5
E/B B Bsus4 B5 C#m/G# A E/B B Bsus4 B5
get be - hind. Peo - ple liv - in' in com - pe - ti - tion,
oo. Peo - ple liv - in' in com - pe - ti - tion.)
C#m/G# A E/B B Bsus4 B5 A5
all I want is to have my peace of mind.
Gtrs. 4 & 5
Rhy. Fill 1
Gtrs. 1, 4 & 5
End Rhy. Fill 1
Interlude
Gtrs. 1, 4 & 5: w/ Rhy. Fig. 2
E A/E E A/E E A/E E A/E E A/E E A/E E
Yeah! Whoa. 2. Now you're
Verse
Gtrs. 1, 4 & 5: w/ Rhy. Fig. 3 (1 1/2 times)
E A/E E A/E E A/E D5 A5 E
climb - in' to the top of the com - pa - ny lad - der, hope it does - n't take too long.
bod - y's got ad - vice they just keep on giv - in' does - n't mean too much to me.

A/E
E
Can't - cha see there'll come a day when it won't mat - ter, come
Lots of peo - ple out to make - be - lieve they're liv - in',
Gtrs. 1 & 5: w/ Rhy. Fig. 4
Gtr. 4: w/ Rhy. Fig. 4A
D5
D5/A
A5
B
E/B
B6
B5
a day when you'll be gone?
can't de - cide who they should be.
Whoa, oh.
Gtr. 8 (elec.)
Fill 1A
End Fill 1A
w/ dist. & Echoplex
P.S.
steady gliss.
Gtr. 7 (elec.)
Fill 1
End Fill 1
Chorus
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 4 & 5: w/ Rhy. Fig. 5 (4 times)
Gtrs. 7 & 8 tacet
C♯m/G♯
Bsus4
I un - der - stand a - bout in - de - ci - sion, but I don't care if I
(I un - der - stand a - bout in - de - ci - sion, but, oo,
get be - hind.
oo.
Peo - ple liv - in' in com - pe - ti - tion,
Peo - ple liv - in' in com - pe - ti - tion,
Gtrs. 1, 4 & 5: w/ Rhy. Fill 1
all I want is to have my peace of mind.
(oo.)

**Interlude**

E Esus4 E Esus4 E Esus4 E Esus4 E Esus4 E Esus4 E Esus4 E

Whoa!

Gtr. 2

*p*

fdbk.

Gtrs. 4 & 5

*let ring*

*let ring*

Gtr. 6

**Rhy. Fig. 6**

**End Rhy. Fig. 6**

**Guitar Solo**

Gtr. 6 tacet

D5 A5 E A/E D5 A5 E

Gtr. 2

Gtr. 3

Gtrs. 1, 4 & 5

D5 A5 E A/E

8va

hold bend

loco

Gtrs. 1 & 5: w/ Rhy. Fig. 4
Gtr. 4: w/ Rhy. Fig. 4A
D5
D5/A
B
E/B
B
E/B
B
E/B
B5
B
B6
8va
Gtr. 2
Gtr. 3
hold bend

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 4 & 5: w/ Rhy. Fig. 5 (4 times)
C#m/G#
A
E/B
B
Bsus4
B5
C#m/G#
A
Gtrs. 2 & 3
loco
Gtr. 9 (elec.)
f
w/ dist.

1.
2.
Gtrs. 1, 4 & 5: w/ Rhy. Fill 1
E/B
B
Bsus4
B5
E/B
B
Bsus4
B5
A5
8va
P.S.

from Def Leppard - *Pyromania*

# Photograph

Words and Music by Joe Elliott, Steve Clark, Peter Willis, Richard Savage, Richard Allen and R.J. Lange

2nd time, Gtrs. 3 & 4: w/ Rhy. Fill 1
A5 D5/A E5 B A5 D5/A E5
much. You're the on - ly one I wan - na touch. I
style. You make ev - 'ry man feel like a child, oh.
Gtrs. 1 & 2
Gtrs. 3 & 4 (dist.)
f
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)
E5 B A5 D5/A E5 B
see your face ev - 'ry time I dream, on ev - 'ry page, ev - 'ry mag -
You got some kind of hold on me. You're all wrapped up in mys -
Gtrs. 3 & 4
P.M.
A5 D5/A E5 B A5 D5/A
- a - zine. So wild and free, so far from me. You're all
- ter - y.
P.M.
Rhy. Fill 1
Gtrs. 3 & 4
P.M.

Pre-Chorus
1st & 2nd times, Gtrs. 1, 2 & 3 tacet
3rd time, Gtrs. 1, 2 & 5 tacet
E5 B5 A5 C5 G/B D5
I want, my fan - ta - sy, yeah. Oh, look what you've
Gtrs. 1, 2, 3 & 4
Gtr. 4
A5 D5 A5 G5 A5 B5 C5 G/B
done to this rock 'n' roll clown. Oh,
1/2
D5 A5 D5 A5 G5 A5
look what you've done.
2., 3. I've got - ta have you.
Chorus
Gtr. 4 tacet
G/B C Dadd4 Em(add9) G/B C Em(add9) Dadd4
*Voc. Fig. 1
End Voc. Fig. 1
I don't want your... I don't need your...
(Pho - to - graph. Pho - to - graph.
Riff A
End Riff A
Gtrs. 1 & 2
w/ clean tone & chorus
let ring
*Refers to upstemmed voc. only.

To Coda
1.
G/B
C
Dadd4
Em(add9)
All I've got is a pho - to - graph.
But it's not e - nough.
Pho - to - graph.
Pho - to - graph.)
let ring
Interlude
Gtr. 2 tacet
N.C.
2. I'd be your
Gtr. 1
w/ dist.
chorus off
2.
E5
D5
Interlude
*Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 1/2 times)
B
to - graph.
You've gone straight to my head.
Pho - to - graph.)
Gtr. 2
*Gtr. 1: w/ dist.

A5
D5/A
E5
B
Gtr. 5 (dist.)
mf
w/ bar
grad. dive
fdbk.
Pitch: F♮
B5
Gtr. 5
grad. release
fdbk.
Gtr. 6 (dist.)
Gtrs. 1 & 2
Guitar Solo
Gtr. 6 tacet
grad. bend
P.M.

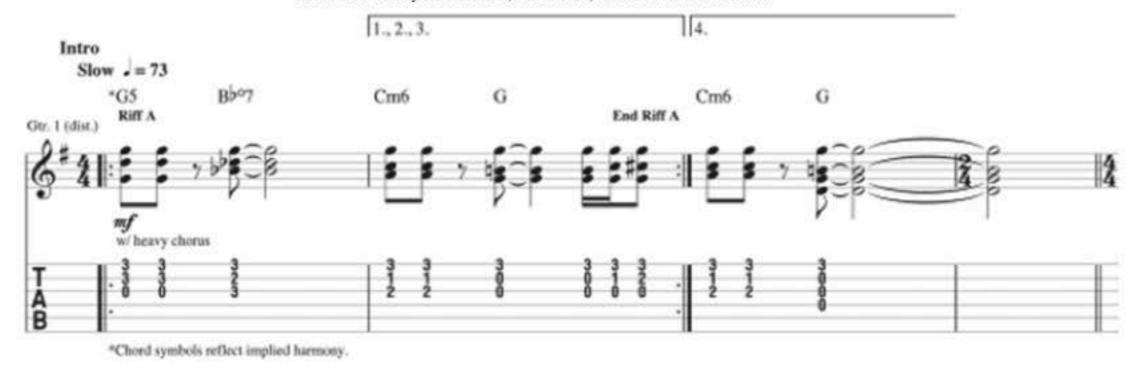
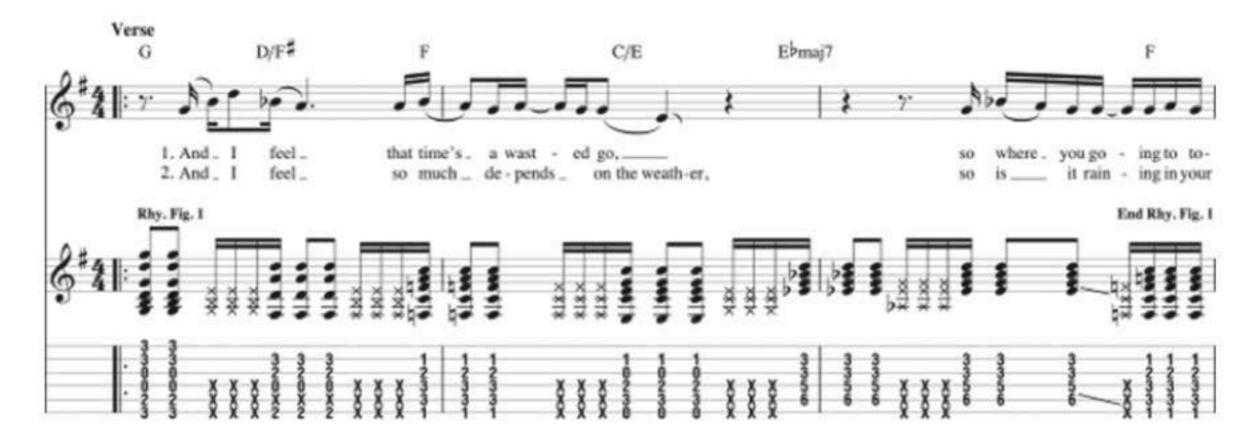
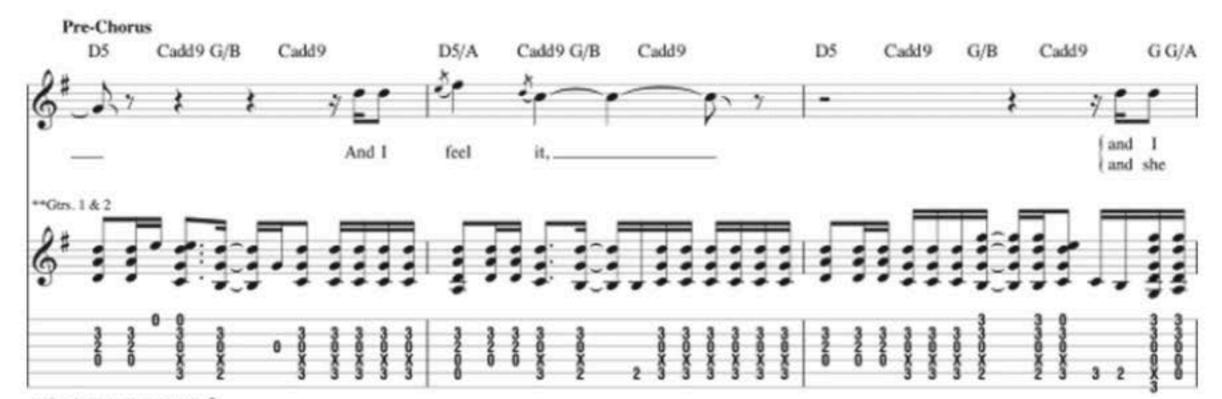
A5
E5
B5
A5
E5
w/ bar
P.M.
B5
A5
D.S. al Coda
8va
steady gliss.
Coda
G/B
C
N.C.
C5
D5
E5
-to-graph.
I wan-na touch you.
Ah.
Pho-to-graph.)
let ring
w/ dist.
mf
cresc.
f
*P.M.
*Gradually lift P.M.
Outro
Bkgd. Voc.: w/ Voc. Fig. 1 (till fade)
**Gtrs. 1 & 2: w/ Riff A (till fade)
G/B
C
Dadd4
Em(add9)
G/B
C
Em(add9)
Dadd4
Oh,
yeah,
pho-to-graph.
**Gtr. 1: w/ clean tone

G/B
C
Dadd4
Em(add9)
Are you pos - ing, girl?
Gtr. 5
P.H.
Pitch: E
I wan - na know.
8va
Begin fade
I wan - na know.
loco
I wan - na touch!
Fade out

from Stone Temple Pilots - *Core*

# Plush

Words and Music by Scott Weiland, Dean DeLeo, Robert DeLeo and Eric Kretz

*Chord symbols reflect implied harmony.

**Gtr. 2 (slight dist.) played *mf*.
Composite arrangement

2.
Bridge
G G7/F F C/E D E♭ D
When the dogs do find her, got time, time to wait for to -
Gtr. 2
Riff B
End Riff B
let ring
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gm Gm7/F F C/E D E♭ D
mor - row, to find it, to find it, to find it.
Gtr. 2
let ring
To Coda
Gtr. 2: w/ Riff B
G G7/F F C/E D E♭ D
When the dogs do find her, got time, time to wait for to -
Gm Gm7/F F C/E D E♭ D7
rit.
mor - row, to find it, to find it, to find it.
Gtr. 2
let ring
rit.
Gtr. 1
Rhy. Fig. 3
End Rhy. Fig. 3
rit.

**Interlude**
**A tempo**

Gtr. 1: w/ Riff A (2 times)

G5 B♭°7 Cm6 G G5 B♭°7 Cm6 G

*D.S. al Coda*
*(take 2nd ending)*

G5 B♭°7 Cm6 G G5 B♭°7 Cm6 G

Gtr. 1

*let ring*

## 𝄌 Coda

from Stevie Ray Vaughan and Double Trouble - *Texas Flood*

# Pride And Joy

Written by Stevie Ray Vaughan

Verse
B7
E
1. Well, you've heard a - bout lov - in' giv - in' sight to the blind.
let ring
1/2
A7
My ba - by's lov - in' cause the sun to shine. An' she's my sweet lit - tle thang,
E
she's my pride and joy. She's my
P.M.
B7
A7
E
sweet lit - tle ba - by, I'm her lit - tle lov - er boy.
let ring
let ring

Verse
B7
E
2. Yeah, I love my ba - by, my heart and soul.
let ring
Love like ours, ah, won't nev - er grow old. She's my
A7
sweet lit - tle thang,
she's my pride and joy.
She's my
P.M.
B7
A7
E
sweet lit - tle ba - by, I'm her lit - tle lov - er boy.
let ring

Verse
B7
E N.C.
E N.C.
3. Yeah, I love my la - dy, to be long and lean.

E N.C.
E7
A7
You mess with her, you'll see a man get - tin' mean. She's my sweet lit - tle thang,

E
she's my pride and joy. She's my
let ring

B7
A7
E
sweet lit-tle ba - by, I'm her lit - tle lov - er boy.
let ring
let ring
let ring

Guitar Solo
B7
E
let ring

A7

E

B7
A7
E
let ring
let ring
C9 B9
E
A7
E
let ring
let ring
B7
A7
E
let ring
let ring
Verse
B7
E N.C.
E N.C.
4. Well, I love my ba - by, like the fin - est w - wine._
P.M.

E N.C.
A7
Stick with her un - til the end of time. An' she's my sweet lit - tle thang,
let ring
E
she('s) my pride and joy. She's my
B7
A7
E
sweet lit - tle ba - by, I'm her lit - tle lov - er boy.
let ring
1/4
let ring
Verse
B7
E
5. Yeah, I love my ba - by, my heart and soul.

A7
Love like ours, ah, won't never grow old. She's my sweet little thang,
E
she's my pride and joy. She's my
let ring
B7
A7
E
sweet lit-tle ba - by, I'm her lit - tle lov - er boy.
let ring
let ring

Guitar Solo
B7
E
let ring

A7

8va
E
loco

B7
A7
E

B9
E7♯9
E
N.C.
rit.
w/ bar
*Switch to bridge pickup.
**Snap string with thumb.

from The Jimi Hendrix Experience - *Are You Experienced*

# Purple Haze

Words and Music by Jimi Hendrix

Verse
E7#9
G
A
E7#9
1. Pur-ple haze ___ all
sim.
let ring
G
A
E7#9
G
A
in my brain. _
Late - ly things just don't seem the same.
let ring
let ring
E7#9
G
A
N.C.(E5)
Act- in' fun - ny, but I don't know why.
'Scuse me ___ while I kiss the sky.
let ring
Verse
E7#9
G
A
E7#9
2. Pur - ple haze . all a - round. _ Don't know if I'm com - ing
1/4
1/4
let ring

G
A
E7♯9
G
A
up or down.
Am I hap - py or in mis-er - y? What-
let ring


N.C.(E5)
(A5)
ev-er it is, that girl put a spell on me.
Help me!
1/4
1
1


Guitar Solo
w/ voc. ad lib (next 8 meas.)
Gtr. 2: w/ misc. vibrato bar effects (next 8 meas.)
(B5)
(D5)
N.C. (E7♯9)
Help me!
Oh, no, no!
w/ Octavia
1/2


(F♯5)
(D5)
(E7♯9)
(F♯5)
(D5)
1/2

(E7♯9)
(F♯5)
(D5)
(E7♯9)

Interlude
Gtr. 2: w/ Riff A
(F♯5)
(D5)
N.C.(E5)
Ooh.
Ah.
Octavia off

Ooh.
* Ah.
Ooh.
Ah.
*Tongue click

Verse
E7♯9
G
A
Ooh.
Ah.
Yeah!
3. Pur-ple haze
all
in my eyes,
uh,
let ring

**Outro**

N.C.(A5/E) (B5/E) (D5/E) D D#

Ooh. Help me. Ah, yeah. ______

Gtr. 1

1/4 1/4

w/ Octavia

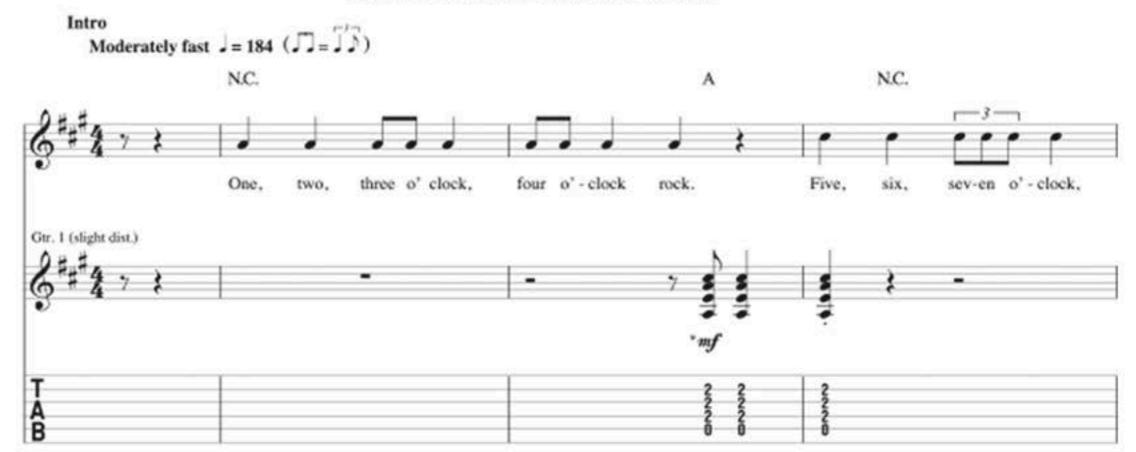
Gtr. 2

P.M. P.M.

(E7♯9)
(F♯5)
(D5)
You're mak - in' me blow my mind.
(Pur - ple haze.)
Ma - ma.
No, no.
(Pur - ple haze.)
No.
No,
Begin fade
it's pain - ful, ba - by...
(Pur - ple haze.)
Fade out
Pur - ple haze.

from Bill Haley & His Comets - *Rock Around the Clock*

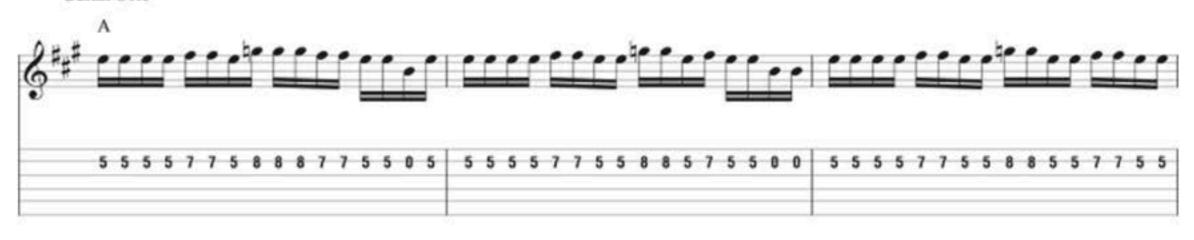
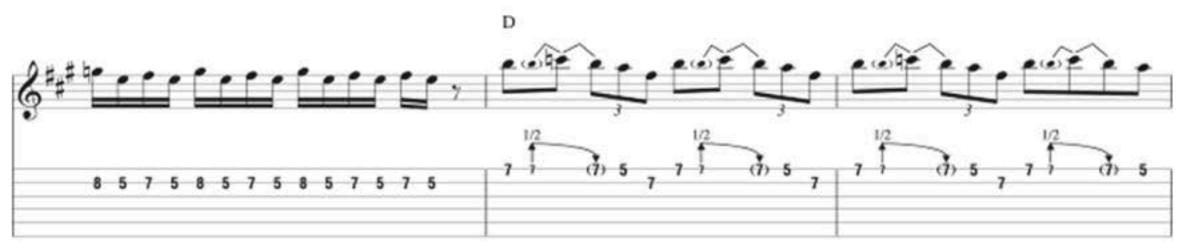
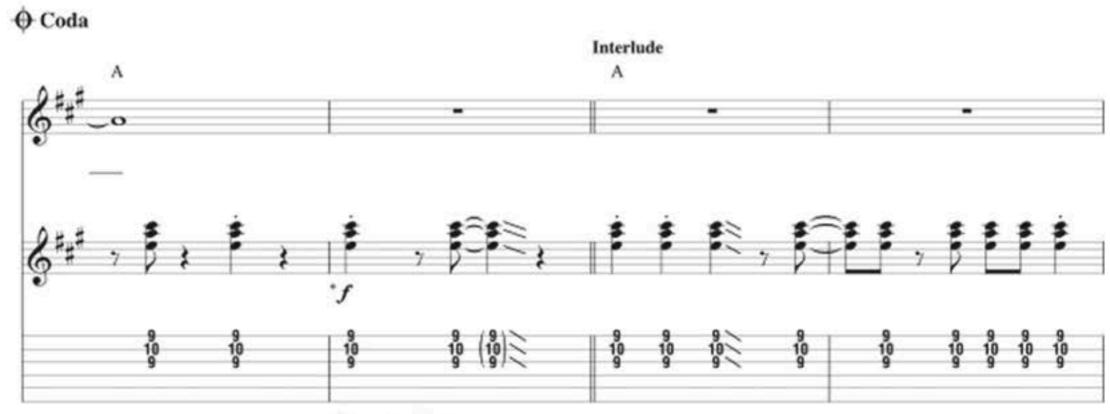
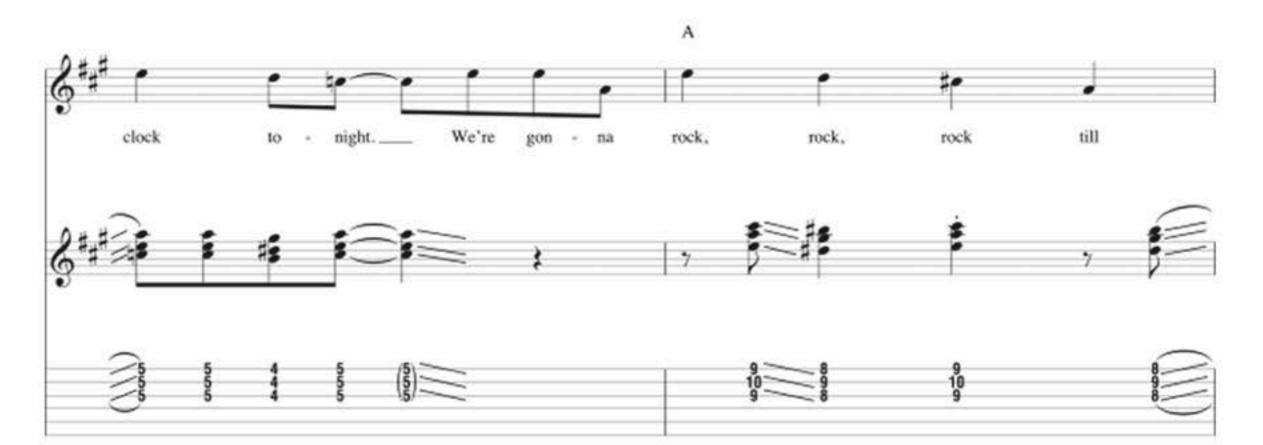
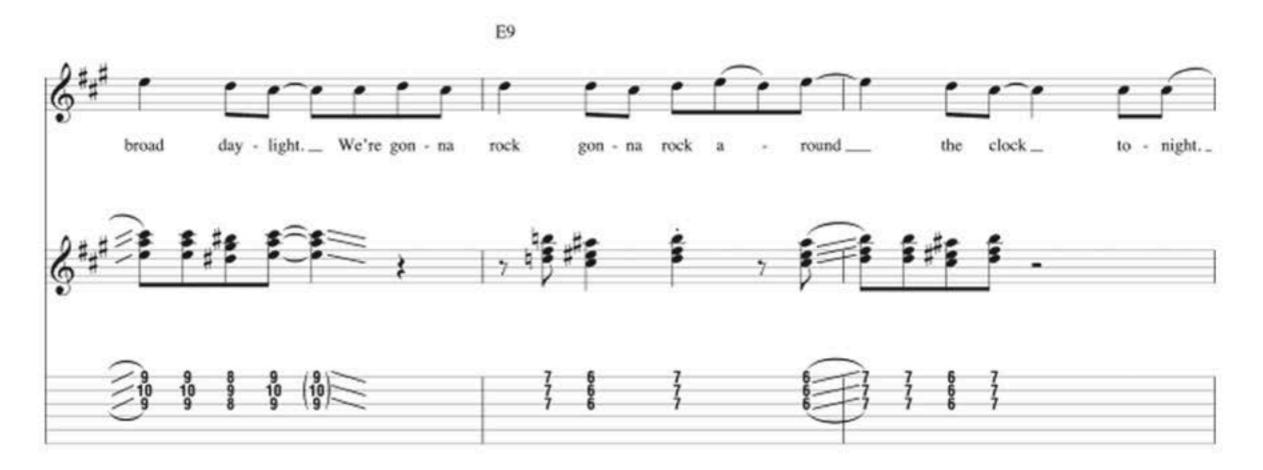
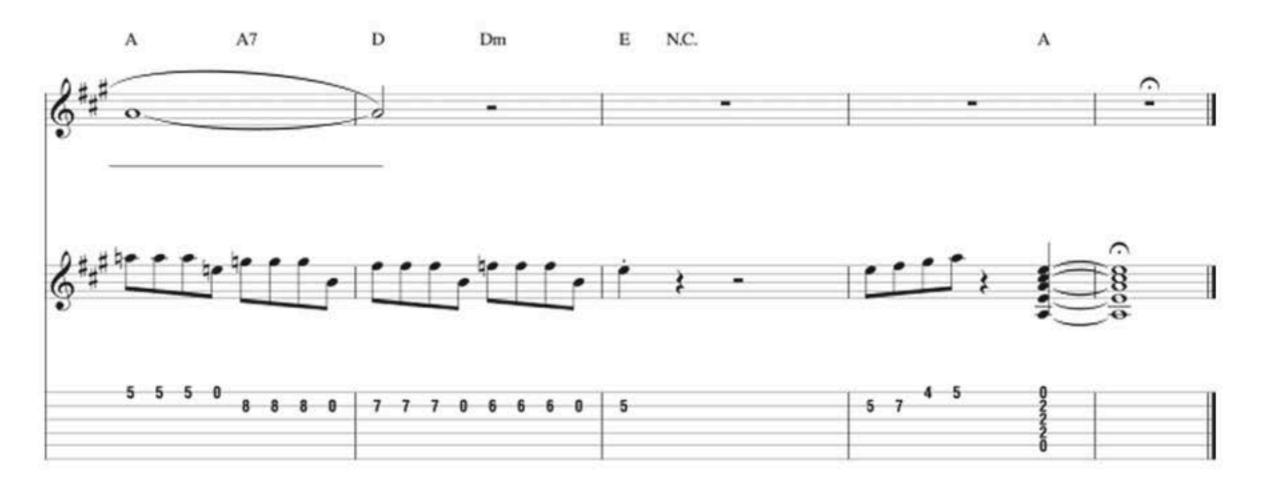
# Rock Around The Clock

Words and Music by Max C. Freedman and Jimmy DeKnight

*Begin song w/ gtr.'s vol. knob lowered about halfway.

**Chord symbols reflect overall harmony.

join me, hon. We'll have some fun when the clock strikes one.
three and four, if the band slows down we'll yell for more.
We're gon - na
D9
rock a - round the clock to - night. We're gon - na
A
rock, rock, rock till
broad day - light. We're gon - na
E9
rock, gon - na rock a - round the clock to - night.
4th time, To Coda
1.
A
2. When the
4. When it's
2.
A
*Raise gtr.'s vol. knob to full.

*Raise vol. as before.

D9
A
E9
A
Verse
A
5. When the clock strikes twelve, we'll cool off then, start, a,
rock - in' 'round the clock a - gain. We're gon - na rock a - round the
D9

*Additional Lyrics*

3. When the chimes ring five, six and seven,
   We'll be right in seventh heaven.

4. When it's eight, nine, ten, eleven too,
   I'll be goin' strong and so will you.

from Iron Maiden - *The Number of the Beast*

# Run To The Hills

Words and Music by Steven Harris

**Verse**

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 3/4 times)
Gtr. 3: w/ Riff A (3 3/4 times)

A5 D5 A5 C5 D5

1. White man came across the sea, he brought us pain and

G5 A5 D5 A5

mis - er - y. He killed our tribes, he killed our creed, he

C5 D5 G5 A5 D5

took our game for his own need. We fought him hard, we

A5 C5 D5 G5 A5

fought him well, out on the plains we gave him hell. But

D5 A5 C5 D5

man - y came, too much for Cree. Oh, will we ev - er

G5 D5

be set free?

**Interlude**

Faster ♩ = 180

D5

Gtr. 3

hold bend

w/ bar

Gtrs. 1 & 2

P.M.

Verse
1st time, Gtr. 3 tacet
D5
2. Rid - ing through dust _ clouds and bar - ren wastes, _
3. Sol - dier blue _ in the bar - ren wastes, _
w/ bar
P.M.
C5 G/B C5 G/B D5
gal - lop - ing hard on the plains. _ Chas - ing the red - skins
hunt - ing and kill - ing's a game. _ Rap - ing the wom - en and
Gtrs. 1 & 2
C5 G/B C5 G/B
back to their holes, fight - ing them at their own game. _
wast - ing the men, the on - ly good in - juns are tame. _

A5
C5
F5
Mur - der for free - dom, a stab in the back, wom - en and chil - dren and
Sell - ing them whis - key and tak - ing their gold, en - slav - ing the young and de -
D5
Chorus
G5
Rhy. Fig. 2A
Gtr. 2
cow - ards at - tack.
stroy - ing the old.
Run
Gtr. 2
(Gtr. 2, cont. in slashes)
Gtr. 1
Rhy. Fig. 2
P.S.
P.M.
F5
to the hills,
P.M.
P.M.

C5
G/B
G5
run
for
your
lives.
P.M.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)
F5
End Rhy. Fig. 2A
Run
to
the
hills,
End Rhy. Fig. 2
P.M.

1.
C5
G/B
G5
Gtr. 2
run
for
your
lives.
Gtr. 1
P.M.

2.
G5
E
open
Gtr. 2
P.M.
(cont. in notation)
lives.
Gtr. 3
*w/ wah-wah
*Used as filter.
Gtr. 1
P.M.
Guitar Solo
E5
G5
Gtr. 3
Rhy. Fig. 3
Gtrs. 1 & 2
P.M.
C5
*G/B
C5
G/B
C5
G/B
C5
G/B
G5
End Rhy. Fig. 3
P.M.
*Chord symbols reflect implied harmony.

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)
E5
G5
Gtr. 3
8va
loco
P.H.
Pitch: D
C5
G/B
C5
G/B
C5
G/B
C5
G/B
G5
1 1/2
E5
G5
C5
G/B
C5
G/B
C5
G/B
C5
G/B
G5
E5
let ring
w/ bar
hold bend
1/2
G5
C5
G/B
C5
G/B
C5
G/B
C5
G/B
G5
w/ bar
P.H.
1 1/2
grad. release
w/ bar
Pitch: F♯
- 1/2

**Interlude**

1st time, Gtr. 3 tacet
A5
B5/A
C5/A
D5/A
Rhy. Fig. 4
End Rhy. Fig. 4
Gtrs. 1 & 2
P.M.


Gtrs. 1 & 2: w/ Rhy. Fig. 4
A5
B5/A
C5/A
D5/A
Yeah.


A5
B5/A
C5/A
D5
Ah.
Gtrs. 1 & 2
P.M.


Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (3 1/2 times)
G5
F5
Run to the hills,


C5
G/B
G5
run for your lives.

F5
Run
to
the
hills,
C5
G/B
G5
run
for
your
lives.
F5
Run
to
the
hills,
C5
G/B
G5
run
for
your
lives.
F5
Run
to
the
hills,
Free time
C5
G/B
G5
rit.
run
for
your
life!
Gtrs. 1 & 2
rit.

from Alice Cooper - *School's Out*

# School's Out

Words and Music by Alice Cooper and Michael Bruce

Rhy. Fig. 2
A/E
E5
G/D
A/E
G/D
End Rhy. Fig. 2
P.M.
1. Well, we got
Rhy. Fig. 3
End Rhy. Fig. 3
Verse
Gtr. 2: w/ Rhy. Fig. 3 (4 times)
no choice,
all the girls
Rhy. Fig. 4
Gtr. 1
End Rhy. Fig. 4
Gtr. 1: w/ Rhy. Fig. 4 (3 times)
and boys
mak - in' all their noise,
'cause they found new toys.
Well, we

G5 B♭5 C5 F5 G5X F5 G5X

End Rhy. Fig. 5

School's out for - ev - er!

Gtr. 2

End Rhy. Fig. 5A

A/E E5 G/D E5 A/E G/D E5

2. Well, we got

P.M.
P.M.
P.M.

## Verse

Gtr. 1 tacet

F5 G5 Gm F5type2 C

Gtr. 2

My school's been blown to piec - es!

8va

Gtr. 3

loco

w/ bar

let ring

grad. bend

fdbk.

Gtr. 1

w/ children's laughter & talking (next 11 meas.)
D7sus2 D Dsus4 D D7sus2 D C C add#11 C C add#11 C C add#11
teach - er's dirt - y looks. Out for sum - mer, out till

C C add#11 Dsus4 D D7sus2 D Dsus4 D D7sus2 D
fall. We might not go back at all!
Gtr. 3
Gtr. 1
divisi

Outro-Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A (1 1/2 times)
G5 B♭5 C5 F5 G5 F5 G5
School's out for - ev - er!
(Out for...)
Gtr. 3
let ring

B♭5
C5
F5
G5
F5
G5
School's
out
for
sum - mer!
(Out
for...)
8va
w/ bar

B♭5
C5
F5
G5
F5
G5
School's
out
with
fe - ver!
(Out
for...)
8va
w/ bar

w/ school bell
w/ children's cheers & tape effects
Gm
F
C
Gtr. 2
School's
out
com - plete - ly!
loco
grad. bend
grad. bend
fdbk.

from Nirvana - *Nevermind*

# Smells Like Teen Spirit

Words and Music by Kurt Cobain, Krist Novoselic and Dave Grohl

Pre-Chorus
3rd time, Gtr. 3 tacet
(F5) (B♭5) (A♭5) (D♭5) (F5) (B♭5) (A♭5) (D♭5)
Hel - lo, hel - lo, hel - lo, how low? Hel - lo, hel - lo, hel - lo, how low?
Gtrs. 1 & 2
let ring
Hel - lo, hel - lo, hel - lo, how low? Hel - lo, hel - lo, hel - lo. With the lights
w/ dist.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (6 times)
Fsus4 B♭ G/A A♭sus4 D♭ G/A Fsus4 B♭ G/A A♭sus4 D♭ G/A
out it's less dan - g'rous. Here we are now, en - ter - tain us. I feel stu -
pid and con - ta - gious. Here we are now, en - ter - tain us. A mul - la -
To Coda
to, an al - bi - no, a mos - qui - to, my li - bi - do. Yeah,
Bridge
F5 E5 F5 G♭5 N.C. F5/C E5/B F5/C B♭5 A♭5 C/E F5 E5 F5 G♭5 N.C.
yay, yay.
Gtrs. 1 & 2

1.
F5/C E5/B F5/C B♭5 A5 A♭5
2.
F5/C E5/B F5/C B♭5 A5 A♭5
Gtr. 3 (dist.)
w/ chorus & compression
fdbk.
don't pick
* Vol. swell
Gtrs. 1 & 2
Guitar Solo
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (8 times)
Gtr. 3
Fsus4 B♭ G/A A♭sus4 D♭ G/A Fsus4 B♭ G/A A♭sus4 D♭ G/A

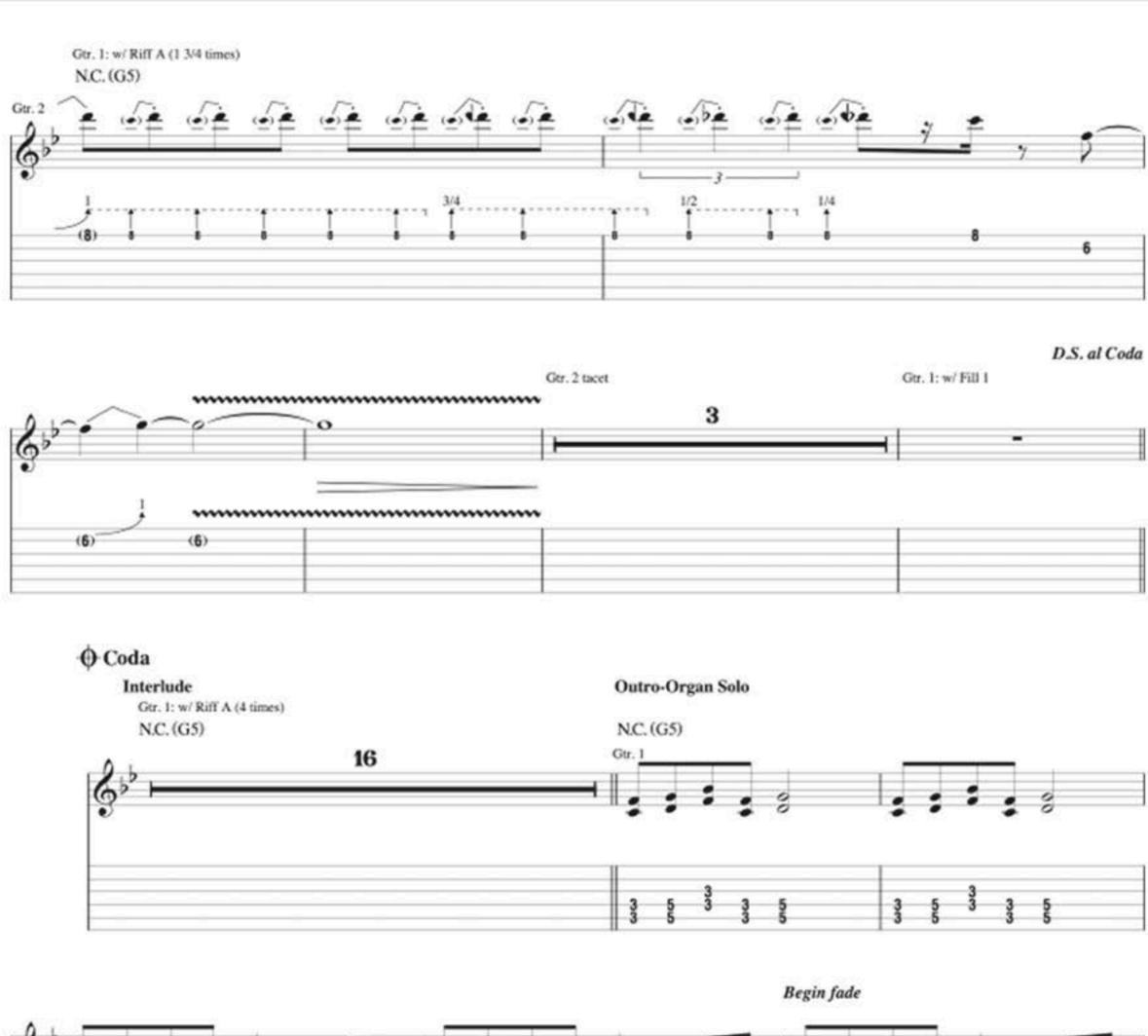
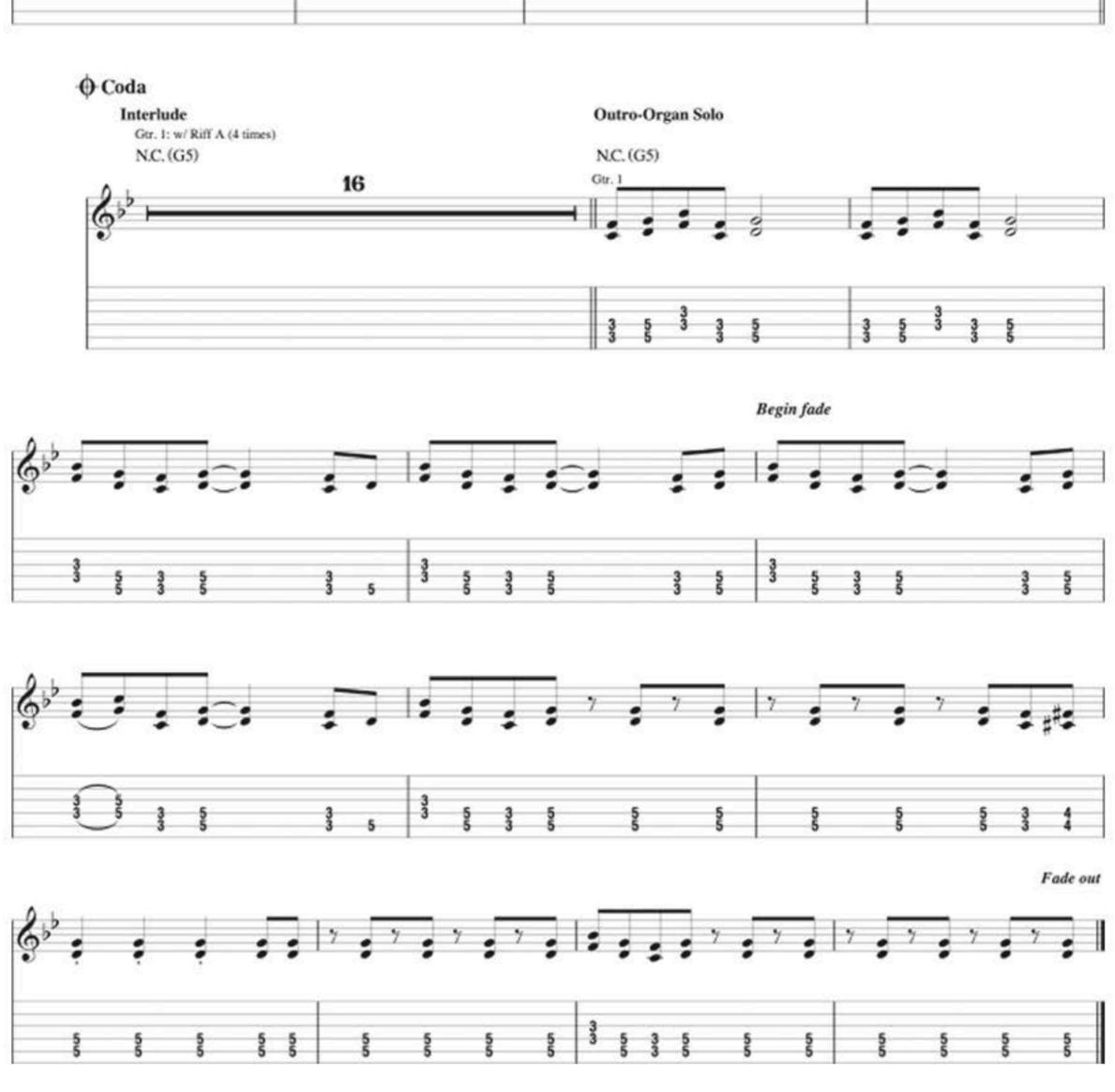
from Deep Purple - *Machine Head*

# Smoke On The Water

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

F5
G5
A, Frank Zap-pa and the Moth-ers were at the best place a-round.
When it all was o-ver, we had to find an-oth-er place.
few red lights, a few old beds we made a place to sweat.
F5
G5
But some stu-pid with a flare gun burned the place to the ground.
But Swiss time was run-ning out; it seemed that we would lose the race.
No mat-ter what we get out of this, I know, I know we'll nev-er for-get.
Chorus
C5
A♭5
G5
Smoke on the wa-ter, a fire in the sky.
let ring
To Coda
Interlude
Gtr. 1: w/ Riff A (1 3/4 times)
Gtr. 1: w/ Fill 1
N.C. (G5)
C5
A♭5
Smoke on the wa-ter.
Gtr. 2 (dist.)
Guitar Solo
G5
C5
Gtr. 2
Gtr. 1
slight P.M.

G5
hold bend
slight P.M.
C5
G5
w/ bar
-2 1/2
C5
G5
slight P.M.

C5
G5
C5
8va
slight P.M.
F5
loco
grad. bend

from Led Zeppelin - *Led Zeppelin IV*

# Stairway to Heaven

Words and Music by Jimmy Page and Robert Plant

*Chord symbols reflect overall harmony.

**Harmony Sovereign H1260 Flattop

D
C
D
Fmaj7
Am
heav - en. There's a sign on the wall, but she wants to be sure, 'cause you
let ring

C
D
Fmaj7
Am
E+/G♯
know some - times words have two mean - ings. In a tree by the brook, there's a
let ring

C/G
D/F♯
Fmaj7
G/B Am
song - bird who sings, some-times all of our thoughts are mis - giv - en.
let ring

E+/G♯
C/G
D/F♯
let ring

D G6/D Am7 Em7/D D C/D D

___ makes me won - der. ___

2. There's a
3. And it's

End Rhy. Fig. 1

**Verse**

C G/B Am C G/B F

feel - ing I get ___ when I look to the west, ___ and my spir - it is cry - ing for leav -
whis - pered that soon ___ if we all call ___ the tune, then the pip - er will lead us to rea -

Rhy. Fig. 2

Gtr. 1

let ring

Rhy. Fig. 2A

Gtr. 2

let ring

C
G/B
F
Am
C
G/B
voic - es of those who stand look - ing.
for - ests will ech - o with laugh - ter.
End Rhy. Fig. 2
let ring
End Rhy. Fig. 2A
Interlude
Faster ♩= 84
Gtrs. 1 & 2: w/ Rhy. Fig. 1
Am7
D
Em7/D
C/D
accel poco a poco
2nd time: And it makes me won - der.
G6/D
Oh.
Verse
Faster ♩= 88
Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A
4. If there's a bus - tle in your hedge - row, don't be a - larmed now,
5. Your head is hum - ming and it won't go, in case you don't know,
it's just a spring clean for the May queen.
the pip - er's call - ing you to join him.
Yes, there are two paths you can
Dear la - dy can you hear the
go by, but in the long run, there's still time to change the road
wind blow, and did you know, your stair - way lies on the whis -
1.
you're on.
p'ring wind,

2.
C
G/B
D
oh.
Gtrs. 1 & 2
let ring
let ring

Bridge
Faster ♩ = 98
Gtr. 1 tacet
Dsus2 D Dsus4
Dsus2 D Dsus4
Dsus2 D Dsus4
D
Cadd9
*Gtrs. 2 & 3
*Gtr. 3: elec. w/ clean tone, played mf.
Composite arrangement

Cadd9♯11
Cadd9
Cadd9♯11
Cadd9
Dsus2 D Dsus4
Dsus2 D Dsus4

Dsus2 D Dsus4
D
Cadd9
Cadd9♯11
Cadd9
G/B
Gtr. 3
Gtr. 2

Guitar Solo
Gtr. 2 tacet
**Am
Am7/G
Fmaj7
*Gtr. 4 (elec.)
w/ dist.
Gtr. 3
*Fender Telecaster
**Chord symbols reflect basic harmony.
Am
Am7/G
Fmaj7
F
Fmaj7
Rhy. Fig. 3
End Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 3 (8 times)
Am
Am7/G
Fmaj7
Gtr. 4
Am
Am7/G
Fmaj7

Am Am7/G Fmaj7

Gtr. 4

*let ring*

hold bend

**Riff A**

**End Riff A**

Gtr. 5 (elec.)

*mf*

w/ dist

w/ slide

**Outro**

**Faster ♩ = 102**

Am G F G

And as we wind _ on down the road, ___

**Rhy. Fig. 4** — Gtr. 3 — **End Rhy. Fig. 4**

**Rhy. Fig. 4A** — Gtr. 4 — *loco* — **End Rhy. Fig. 4A**

Am
G
F
G
There walks a la - dy we all know

Gtr. 3: w/ Rhy. Fig. 4 (4 times)
Am
G
F
G
who shines white light and wants to show
Gtr. 4
Rhy. Fig. 5
End Rhy. Fig. 5
P.M.

Gtr. 4: w/ Rhy. Fig. 5 (3 times)
Am
G
F
G
how ev - 'ry - thing still turns to gold.

Am
G
F
G
And if you lis - ten ver - y hard,

Am
G
F
G
the tune will come to you at last.

Am
G
Fmaj7
When all are one and one is all, yeah,
Gtrs. 3 & 4

Am Am7/G Fmaj7 Am Am7/G

Gtr. 3

Gtr. 4

Fmaj7 Am Am7/G Fmaj7

Am Am7/G Fmaj7

*rit.*

And she's buy - ing a

*rit.*

*rit.*

from Crosby, Stills & Nash - *Crosby, Stills & Nash*

# Suite: Judy Blue Eyes

Words and Music by Stephen Stills

Gtrs. 1, 2 & 4: Open E5 tuning:
(low to high) E-B-E-E-B-E

Intro

Moderately fast ♩ = 152

Verse

1st time, Gtr. 2 tacet
2nd time, Gtrs. 1, 2 & 3: w/ Rhy. Fills 2 & 2A

A5 A7sus4 E E5 A5

End Rhy. Fig. 1

Rhy. Fill 2

End Rhy. Fill 2

sor - ry.
mer - cy.

Some - times it hurts
Don't let the past

Rhy. Fill 2A

End Rhy. Fill 2A

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 1
D/A A D/A A D/A A E B5
so bad - ly I must cry out loud.
re - mind us of what we are not now.
P.M.
2nd time, Gtr. 3: w/ Fill 2
A D/A A D/A A
I am lone - ly.
I am not dream - ing.
I am yours,
Chorus
E5 Bsus4 A5 Asus2 E5
1.
Rhy. Fig. 2
Gtrs. 1 & 2
you are mine, you are what you are.
You make it
Rhy. Fig. 2A
let ring
Fill 2
Gtr. 3

A5
E
End Rhy. Fig. 2
2.
Gtr. 2: w/ Fill 3
Gtr. 1
(cont. in notation)
hard.
2. Re -
You make it
End Rhy. Fig. 2A
let ring
P.M.
Harm.

## Interlude

Gtr. 3 tacet
E
Esus4
E
hard.
Oh,
oh,
oh.
Gtr. 1

E7(no3rd)
Gtr. 2: w/ Fill 4
E
Esus4
E
let ring

Fill 3
Gtr. 2
Harm.

Fill 4
Gtr. 2
Harm.

Verse
Gtr. 1: w/ Rhy. Fill 1
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E A D/A A D/A A D/A A D/A A E B5
3. Tear - ing your - self a - way from me now, you are free,
Gtr. 3
P.M.
E/B B E/B B A D/A A
and I am cry - ing.
Gtrs. 1 & 2: w/ Rhy. Fill 2
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E A D/A A D/A A D/A A D/A A
This does not mean I don't love you, I do, that's for - ev -
B E/B B E/B B A D/A A D/A A
- er, yes, and for al - ways. I am yours,

Chorus
Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A
E5
Bsus4
A5
you are mine,
you are what
Asus2
E5
A5
E
you are.
You make it
hard.
Verse
Gtrs. 1 & 2: w/ Rhy. Fill 2
Gtrs. 1 & 2: w/ Rhy. Fig. 1
E
E5
A5
E5
4. Some - thing in - side
is
tell - ing
me
that
I've
Gtr. 3
P.M.
Bsus4
got
your
se - cret.
Are
you
still
A5
A7sus4
Gtrs. 1 & 2: w/ Rhy. Fill 2
E
E5
A5
lis - t'ning?
Fear
is
the
lock
w/ pick & middle finger
P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 1
D/A A D/A A E5 Bsus4
and laugh - ter the key to your heart.
P.M.
A D/A A D/A
And I love you.
Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.)
E5 Bsus4 A5
I am yours, you are mine, you are what
A7sus4 E E5 A5
⑥ open
Gtrs. 1 & 2
you are. You make it hard.
Harm.

E
⑥ open
E5
A5
And you make it
hard.
hold bend
(cont. in notation)
Interlude
Half-time ♩ = 76
Gtr. 3 tacet
E5
Esus4
E
Gtr. 2
Harm.
Gtr. 1
Riff A
End Riff A
Gtr. 4 (acous.)
Riff A1
End Riff A1
mp

4.
Guitar Solo
Tempo I ♩ = 152
Gtr. 2 tacet
Gtr. 4: w/ Riff A1
E5
Esus4 E
E5
N.C.
Gtr. 2: w/ Fill 2
E5
Gtr. 3 tacet
E5
lose.
lose.)
Gtr. 1
Harm.
Harm.
Harm.
P.M.
Gtr. 3
Gtr. 2
8va
Harm.
pitch: G♯ D♯ G♯
P.M.
P.M.
let ring
P.M.
8va
(cont. in slashes)
pitch: E B E
D♯ G♯
G♯ D♯
P.M.

Gtr. 2
E5
(cont. in notation)
Gtr. 1
let ring
let ring
Gtr. 1
let ring
let ring
Gtr. 2
let ring
let ring

Verse
D/E
E
D/E
Esus4
5. Chest - nut brown ca - nar - y,
6. Voic - es of the an - gels,
ru - by throat - ed spar -
ring a - round the moon -
* Gtrs. 1 & 2
let ring
* Composite arrangement

2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 3
E7
D/E
E
E6
E7(no3rd)
- row, sing a song, don't be long,
- light, ask - ing me, said she so free,

1.
D/E
E6
Gtr. 2
thrill me to the mar - row.
"How can you catch the spar - row?"
Gtr. 1
(Gtr. 2 cont. in slashes)

Rhy. Fill 3
Gtrs. 1 & 2

Guitar Solo
E5
E
⑥
open
E5 type2
let ring
let ring simile

E5
(cont. in notation)
* Hit body of gtr.

2.
Guitar Solo
E5
Gtr. 2
Gtr. 1
p

Verse
D/E
E
Esus4
E
(cont. in notation)
7. La - cy, lilt - ing lyr - ic,
** Gtrs. 1 & 2
* Hit body of gtr.
** Composite arrangement

D/E
Esus4
E
D/E
los - ing love, la - ment - ing,
change my life,
let ring
let ring

E
E7(no3rd)
D/E
E6
make it right,
be my la - dy.

Interlude
*D/E
E6
D/E
let ring
* Bass plays E.
C♯5/E
B5/E
mp
Outro
Gtrs. 1 & 2 tacet
**A5
B5
F♯5
D5
E5
Voc. Fig. 1
End Voc. Fig. 1
Do, do, do, do, do, do, do, do, do, do, do.
** Chord symbols reflect overall harmony.
w/ Voc. Fig. 1 (4 times)
Asus2
Bsus4
F♯11
***Que lin - da me la
sol no tie - ne
Gtr. 1
Rhy. Fig. 4
mf
*** See additional lyrics for translation.
trai - ga Cu - ba,
san - gre - a - hi,
la rei -
y que tris -
Gtr. 1: w/ Rhy. Fig. 4
End Rhy. Fig. 4

*Additional Lyrics*

*Bridge:*

3. I've got an answer,
   I'm going to fly away.
   What have I got to lose?

4. Will you come see me
   Thursdays and Saturdays? Hey, (hey,) hey.
   What have you got to lose?

*Outro translation:*
How happy it makes me to think of Cuba,
The smiles of the Caribbean Sea.
Sunny sky has no blood,
And how sad that I'm not able to go.
Oh, go! Oh, go!

from Dire Straits - *Dire Straits*

# Sultans Of Swing

Words and Music by Mark Knopfler

Dm
C
B♭
A
F
south of the riv - er you stop, and you hold ___ ev - 'ry - thing.
let ring


C/E
B♭/D
(cont. in notation)
A band is blow - ing Dix - ie dou - ble four ___ time,


Dm
B♭
you feel al - right when you hear the mu - sic ___ ring.
Gtr. 1
let ring
Gtr. 2
(cont. in slash)

Chorus
Dm C B♭ C
Rhy. Fig. 3A
End Rhy. Fig. 3A
Gtr. 2
Lon - don town.
Gtr. 1
Rhy. Fig. 3
let ring


Gtr. 2: w/ Rhy. Fig. 3A
Dm C B♭ C
Verse
Dm C
Gtr. 2
3. You check out Gui - tar George,
let ring
End Rhy. Fig. 3


B♭ A A7 Dm C
he knows all the chords,
mind, he's strict - ly rhy - thm, he

B♭ A G C♯ A7 F
5fr 11fr
(cont. in notation)
does - n't want to make it cry or sing.
hold bend
C B♭
Yes, and an old gui - tar is all he can af - ford
Gtr. 1
hold bend
Gtr. 2
Dm
when he gets up un - der the lights to play his thing.

B♭
C
(cont. in slash)

Verse
Dm
C
B♭
A
Rhy. Fig. 4
Gtr. 2
4.And Har - ry does - n't mind if he does - n't make the scene, _
Gtr. 1
let ring

Dm
C
B♭
A
A7
A7sus2
F
he's got a day - time job, he's do - ing al - right.
let ring

D C/E
B♭/D
(cont. in notation)
He can play the honky-tonk like anything.
Saving it up, Friday night
Dm
B♭
Gtr. 1
Gtr. 2
End Rhy. Fig. 4
Gtr. 2: w/ Rhy. Fig. 2
C B♭ C
with the Sultans, with the Sultans of
Chorus
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3A, 2 times
Dm C B♭ C Dm C B♭ C
swing.
5. And a

Verse
Gtr. 2: w/ Rhy. Fig. 4
Dm
C
B♭
A
A7
crowd of young boys, they're fool-ing a-round in the cor - ner,
Gtr. 1
let ring
12
12
12
12 10
12/14
Dm
C
B♭
A
drunk and dressed in their best brown bag - gies, and their plat - form soles.
let ring
13
12 9
10
9
A7
F
C
They don't give a damn a - bout an - y trum - pet play - ing band,
5
7 6 0
(8)
B♭
Dm
it ain't what they call rock and roll.
let ring
7 9
8
(8) 6
9 7
6
7
6
7
6
7
5 7
7
6
7

Gtr. 2: w/ Rhy. Fig. 2
B♭ C B♭ C
And the Sul - tans,
yeah, the Sul - tans are play-ing

Chorus

Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3A, 2 times
Dm C B♭ C Dm C B♭ C
Cre-ole,
Cre-ole, ba-by.
Ah ah.

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 4
Gtr. 1
Dm C B♭ A A7 Dm C
Harm.
let ring

B♭ A F C
hold bend

B♭ Dm
let ring

Gtr. 2: w/ Rhy. Fig. 2
B♭ C B♭ C
let ring

Gtr. 2: w/ Rhy. Fig. 3A, 2 times
Dm
C
B♭
C
hold bend
let ring
Dm
C
B♭
C
let ring
Verse
Gtr. 2: w/ Rhy. Fig. 4
Dm
C
B♭
A
6. And then the man, he steps right up to the mic - ro - phone,
let ring
let ring
let ring
Dm
C
B♭
A
F
and says at last just as the time - bell rings,
let ring
C
"Good - night, now it's time to go home".
let ring

Then he makes it fast with one more thing,
let ring
Gtr. 2: w/ Rhy. Fig. 2
"We are the Sultans, we are the Sultans of
Chorus
Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2: w/ Rhy. Fig. 3A, 2 times
swing."
Outro-Guitar Solo
Gtr. 2: w/ Rhy. Fig. 3A, till fade
Gtr. 1

C
Dm
C
B♭
8va
hold bend

8va
C

Dm
C
B♭
8va
C

8va
Dm
C
B♭

Begin Fade
C
8va
Dm
loco
C
B♭
C
let ring
Dm
C
B♭
Fade Out

from Cheap Trick - *Heaven Tonight*

# Surrender

Words and Music by Rick Nielsen

Ab 4fr 1342 · Bb 6fr 1342 · A 111 · B 1333

**Intro**

**Moderately** ♩ = 135

*Ab · Bb · 1.

Gtr. 2 (dist.) *mf*

(Drums) · Gtr. 1 (dist.) *mf*

T A B: 4 4 4 4 4 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 | 8 6

*See top of page for chord diagrams pertaining to rhythm slashes.

2.

Pre-Chorus
B
B5
E5
F♯5
Just the oth - er day I heard of a sol - dier's fall - ing off
Now, I had heard the WACS re-cruit - ed old maids for the war.
slight P.M.

E5
F♯5
2nd time, Gtr. 1: w/ Rhy. Fill 1
B
B5
some In - do - ne - sian junk that's go - ing 'round.
But Mom - my is - n't one of those, I've known her all these years.
slight P.M.

Chorus
B
B5
B
G♯m7
F♯6sus4
Mom - my's al - right, Dad - dy's al - right, they just seem a lit - tle weird.

Rhy. Fill 1
Gtr. 1
slight P.M.
slight P.M.
slight P.M.

E5
B
G♯m7
F♯6sus4
Sur - ren - der, sur - ren - der, but don't give your - self a - way,
slight P.M.
E5 E6 E5 E6 E5
E6 E5 E6 E5
E6 E5 E6
E5 E6 E5
ay,
ay,
ay.
(Gtr. 2, cont. in slashes)
Interlude
A
Gtr. 2
Gtr. 1
2nd time, Gtr. 1: w/ Fill 1
B
A
Fill 1
Gtr. 1

1.
B
(cont. in notation)
2.
B
(cont. in notation)
Verse
C5 C6 C5 C6 G5 G6 G5 G6 F5 F6 F5 C5 C6 C5 C6 C5
3. What-ev - er hap - pened to all this sea - son's los - ers of the year?
Gtrs. 1 & 2
slight P.M.
C6 C5 C6 G5 G6 G5 G6 F5 F6 F5 F6 C5 C6 C5 C6
Ev - 'ry - time I got to think - in', where'd they dis - ap - pear?
slight P.M.
P.M.
Pre-Chorus
F5 G5 C5 C6 C5 C6 C5 C6 C5
Then I woke up, Mom and Dad are roll - in' on the couch.
P.M.
slight P.M.

F5 F6 F5 G5 C5 C
Roll-in' num - bers, rock and roll - in', got my Kiss rec-ords out.
slight P.M.
Chorus
C Am7 G6sus4 F5
Mom-my's al - right, Dad-dy's al - right, they just seem a lit-tle weird, Sur-ren -
Rhy. Fig. 1
End Rhy. Fig. 1
slight P.M.
C Am7 G6sus4 F5
- der, sur-ren - der, but don't give your-self a - way,
slight P.M.
ay, ay, ay. A - way,
slight P.M.

Bridge
C
Fadd9
F
Fadd9
C
G5
*Voc. Fig. 1
End Voc. Fig. 1
(Ay.)
a - way.
Rhy. Fig. 2
End Rhy. Fig. 2
slight P.M.
*Refers to Bkgd. Voc. only, sung mp.
Bkgd. Voc.: w/ Voc. Fig. 1
Gtrs. 1 & 2: w/ Rhy. Fig. 2
(Ay.)
Sur - ren -
Outro-Chorus
Gtrs. 1 & 2: w/ Rhy. Fig. 1 (till fade)
Am7
G6sus4
F5
Play 3 times
- der, sur-ren - der, but don't give your - self a - way. Sur-ren -
(Mom - my's al - right, Dad - dy's al - right.
- der, sur - ren - der, but don't give your - self a - way. Sur - ren -
Bun E's al - right, Tom - my's al - right, Rob - in's al - right. Rick's al - right. We're
- der, sur - ren - der, but don't give your - self a - way. Sur-ren -
all al - right, we're all al - right, we're all al - right, we're all al - right!
Begin fade
2nd time, Fade out
- der, sur-ren - der, but don't give your - self a - way. Sur-ren -
Mom - my's al - right, Dad - dy's al - right.)

from Guns N' Roses - *Appetite for Destruction*

# Sweet Child O' Mine

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

*Chord symbols reflect implied harmony.

**See top of page for chord diagrams pertaining to rhythm slashes.

G
D
Gtr. 1
Gtr. 2
let ring
let ring
Gtr. 3
(cont. in slashes)

Verse
D
Gtrs. 1 & 3 tacet
C
Gtr. 3
1. She's got a smile that it seems to me re - minds me of child - hood mem-o-ries where ev-
Gtr. 1
(15)
Rhy. Fig. 1
Gtr. 4 (elec.)
End Rhy. Fig. 1
mp
w/ clean tone
let ring
Gtr. 2
let ring
G
- 'ry - thing was as fresh as a bright blue sky.
Gtr. 4
let ring
Gtr. 2
let ring
*w/ echo set for half-note regeneration w/ 2 repeats.

Chorus
Gtr. 4 tacet
A5
C5
D5
Whoa, whoa, whoa, sweet child o' mine. Whoa,
Riff C
Gtr. 1
Gtr. 2
Gtr. 5 (elec.)
mp
w/ dist.
P.M.
P.M.
A5
C5
D5
oh, oh, oh, sweet love of mine.
let ring
Gtr. 1
fdbk.
Gtr. 6 (elec.)
divisi
mf
w/ dist.

**Interlude**

Gtr. 5 tacet

Gtr. 1 tacet

D C

Gtr. 1 *let ring*

Gtr. 6

Gtr. 6

*Gtr. 1 to right of slash in tab.

Gtr. 2

Gtr. 3

G D

*let ring*

*let ring*

(cont. in slashes)

G
D

hate to look in - to those eyes and see an ounce of pain. Her

Gtr. 4

*let ring*

*let ring*

Gtr. 2

*let ring*

*let ring*

A5 C5 D5

whoa, oh, oh, oh, sweet love of mine.

Gtr. 5

fdbk.

Gtr. 6

*divisi*

**Interlude**

Gtr. 5 tacet

D C

Gtr. 6

Gtr. 2

*let ring*

Gtr. 3

G

D

1/2

1/2

hold bend

C

(Oo.)

G
D
Ah, oh, yeah.
let ring
Chorus
Gtrs. 3 & 6 tacet
A5
C5
D
Whoa, oh, oh, oh, sweet child o' mine.
Oo,
Rhy. Fig. 2
End Rhy. Fig. 2
Gtr. 5
(cont. in slashes)
Gtr. 2

A5 C D5 D♯5

Oo, sweet love of mine.

Gtr. 5

P.M.

Gtr. 2

(cont. in slashes)

**Guitar Solo**

Gtr. 5 tacet

E5 C^III B5 A

Gtr. 2

Gtr. 1

8va

loco

*w/ wah-wah

*As filter

Riff D

End Riff D

Gtr. 4

let ring

let ring

let ring

let ring

Gtr. 5

A E5 C5

B5 A5 E5 C5

B5 A5

P.M.

Gtr. 6

w/ wah-wah

P.M.

Gtr. 1

Gtr. 4

*let ring*

*let ring*

Gtr. 1 tacet
E

*Gtrs. 2 & 5

Gtr. 4 tacet
GIII

Gtr. 6

Gtr. 4

*Composite arrangement

E
GIII
AV
C5
D5/A
G5
Rhy. Fig. 3
(Gtr. 2, cont. in notation)
8va
grad. bend
Breakdown
E5open
End Rhy. Fig. 3
Gtr. 5
Voc. Fig. 1
loco
Gtr. 6
Sung and whispered: (Where do we go?
steady gliss.
Gtr. 2
P.M.

A
C5
D5
G5
where do we go, now?
Ah,
8va
1
1/2
End Rhy. Fig. 4
Gtr. 2: w/ Rhy. Fig. 4 (1 1/2 times)
E
G
where do we go?
Gtr. 6
loco
grad. bend
A
C5
D5
G5
Where do we go, now?

A N.C. E5

where do we go, now? No, no, no, no, no, no, no. Sweet child.

Gtr. 6

Gtr. 5

(cont. in slashes)

Gtr. 2

from ZZ Top - *Fandango*

# Tush

Words and Music by Billy F Gibbons, Dusty Hill and Frank Lee Beard

**Intro**

**Moderately fast Rock ♩ = 146**

*G7

Yeah!

Gtr. 1 (slight dist.)

mf

P.M.

Gtr. 2 (slight dist.)

mf

P.M.

(cont. in slashes)

*Chord symbols reflect implied harmony.

Verse
Gtr. 2: w/ Rhy. Fig. 1
G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6
I've been down, take my word, my why 'round.
I've been good, Dal - las, Tex - as, Hol - ly - wood.
P.M.
G5 G6 G5 G6 C5 C6 C5 C6 C5 E F F♯
Rhy. Fig. 2
Gtr. 2
open 1fr 2fr
I ain't ask - in' for much.
G5 G6 G5 G6 G5 G6 G5type2 G6 D5 D6 D7 D6
Mm.
I said, Lord, take me down - town,

Guitar Solo
G5 G6 G7 G6 G5 G6 G5 G6 G5 G6 G5 G6
Gtr. 3
*Gtrs. 1 & 2
Rhy. Fig. 3
P.M.
*Composite arrangement
G5 G♯5 A5 B♭5 C5 C6 C5 C6 C5 N.C.
P.M.
G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D5 D6
w/o slide
w/ slide
P.M.

Verse
Gtr. 2: w/ Rhy. Fig. 1
Gtr. 3 tacet
G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6
way back home, not by my - self, not a - lone.
Gtr. 1
P.M.
Gtr. 2: w/ Rhy. Fig. 2
G5 G6 G5 G6 C5 C6 C5 C6 C5 E5 F5 F#5
I ain't ask - in' for much.
Gtr. 3
Gtr. 1
P.M.
Gtr. 3 tacet
G5 G6 G5 G6 G5 G6 G5 G6 D5 D6 D7 D6
Mm. I said, Lord, take me down - town,
Gtr. 1
P.M.

C5 C6 C5 C6 G5 G6 G7 G6 G5 N.C.

I'm just look - in' for some tush.

Gtr. 3

Gtr. 1

P.M.

P.M.

Gtrs. 1 & 2

**Outro-Guitar Solo**

G5 G6 G5 G6 G5 G6 G5 G6 G5 G6 G5 G6

Gtr. 3

Gtrs. 1 & 2

P.M.

G5
G♯5
A5
B♭5
C5
C6
C5
C6
C5
N.C.
P.M.
G5
G6
G5
G6
G5
G6
G5
G6
D5
D6
D5
D6
P.M.
C5
C6
C5
C6
G5
N.C.
A♭9
G9
P.M.

from Aerosmith - *Toys in the Attic*

# Walk This Way

Words and Music by Steven Tyler and Joe Perry

Gtrs. 1 & 2: w/ Riff A (2 times)
ain't seen noth - in' till you're down on a muf - fin, then you're sure to be, a, chang - in' your ways." I met a
cheer - lead - er, was a real young bleed - er, oh, the times I could rem - i - nisce, 'cause the
A5
best things in lov - in' with a sis - ter and a cou - sin on - ly start - ed with a lit - tle kiss, a, like this!
Riff B
End Riff B
Gtrs. 1 & 2
P.M.
Interlude
E5
Riff D
Gtr. 2
Gtr. 1
Riff C
End Riff C
A5
End Riff D

Verse
Gtr. 1: w/ Riff A (4 times)
Gtr. 2: w/ Riff A1
C5
2., 4. See - saw swing - in' with the boys in the school and your feet fly - in' up in the air, a, sing,
Gtr. 2: w/ Riff A (2 times)
"Hey did - dle did - dle" with your kit - ty in the mid - dle of the a swing like you did - n't care. So I
took a big chance at the high school dance with a mis - sy who was read - y to play. Was - n't
*Sing harmony 1st time only.
me she was fool - in' 'cause she knew what she was do - in' and I know'd love was here to stay when she told me to...
when she taught me how to walk this way. She told me to...
Gtr. 2
P.M.
Chorus
C5 C6 C7
F5 F6 F7
To Coda
(Walk this way, talk this way. Walk this way,
**Gtr. 3 (dist.)
Rhy. Fill 1
End Rhy. Fill 1
**Joe Perry
Rhy. Fig. 1A
End Rhy. Fig. 1A
Gtr. 2
Rhy. Fig. 1
End Rhy. Fig. 1
Gtr. 1

Guitar Solo
Gtrs. 1 & 2: w/ Riff A
F5
F6
F7
C5
walk this way.)
Uh, just gim - me a kiss.
Gtrs. 1 & 2: w/ Riff B
A5
A, like this!
Gtr. 3
Interlude
Gtr. 1: w/ Riff C
Gtr. 2: w/ Riff D
Gtr. 3 tacet
E5
Oo.
A5
Uh.
Gtr. 1

Verse
Gtr. 1: w/ Riff A (3 times)
Gtr. 2: w/ Riff A1
C5
3. School girl sweet - ie with your class - y, kind - a sass - y lit - tle skirt's climb - in' way up the knee. There was
Gtr. 2: w/ Riff A
three young la - dies in the school gym lock - er when I no - ticed they was look - in' at me. I was a
high school los - er, nev - er made it with a la - dy 'til the boys told me some - thin' I missed, a, then my
Gtr. 2
P.M.
Gtrs. 1 & 2: w/ Riff B
A5
next door neigh - bor with a daugh - ter had a fa - vor so I gave her just a lit - tle kiss, a, like this!
Interlude
Gtr. 2: w/ Riff D
Gtr. 1
E5
D.S. al Coda
Coda
Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (3 times)
Gtr. 3: w/ Rhy. Fill 1 (3 times)
C5 C6 C7
F5 F6 F7
Walk this way, walk this way. Walk this way,
walk this way. Walk this way, talk this way.) Uh, just gim - me a kiss.
Gtr. 3

Outro-Guitar Solo
Gtrs. 1 & 2: w/ Riff A
C5
Gtrs. 1 & 2: w/ Riff B
A5
Like this!
Gtr. 1: w/ Riff E (3 times)
Gtr. 2: w/ Riff E1 (till fade)
E5
A5
E5
Gtr. 3
w/ slapback delay
Gtr. 2
Riff E1
End Riff E1
Gtr. 1
Riff E
End Riff E

A5
E5
A5
E5
A5
Gtr. 3
steady gliss.
E5
E9
E5
A9
Gtr. 3
Gtr. 1
E5
E9
E5
A9
Riff F
End Riff F
Gtr. 1: w/ Riff F (till fade)
E5
E9
E5
8va
A9
Gtr. 3

E5
E9
E5
A9
loco
E5
E9
E5
A9
Begin fade
E5
E9
E5
A9
E5
E9
E5
A9
Fade out
E5
E9
E5
A9
E5
E9
let ring

from Guns N' Roses - *Appetite for Destruction*

# Welcome To The Jungle

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

Tune down 1/2 step:
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

*Slash **Set delay for dotted eighth-note regeneration w/ 2 repeats.
***V = upstroke; ⊓ = downstroke

*Spoken:* Oh, my God! *Screamed:* Oh, ah.

†Gtr. 2 (dist.)

mf

†Izzy Stradlin

††Gtr. 3 (dist.)

mf

††Slash

Gtr. 1

††† *sim.*

P.M.

†††Second string open is played with an upstroke, other notes are played with downstrokes.

A5
G5
1/2
E5
B
P.M.
fdbk.
Pitch: G♯
*Vol. swell to "10."

A
E5
P.M.
Gtr. 1 tacet
D
A5
B5
Cha!
Gtr. 2
let ring
1/2 hold bend
Gtr. 3
P.M.

E5
D5
C♯5
B5
If you got the mon-ey, hon-ey, we got your dis-ease in the jun-
End Rhy. Fig. 2
End Rhy. Fig. 2A
Chorus
C5
D5
gle. Wel - come to the jun - gle, watch it bring you to your,
Voc. Fig. 1
End Voc. Fig. 1
(Ah, ah.)
Gtr. 4 (dist.)
Fill 1
End Fill 1
*w/ delay
*Set for quarter-note regeneration w/ 2 repeats.
Riff A
End Riff A
Gtr. 2
Gtr. 3
P.M.

Gtr. 4 tacet
E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5
sha, na, na, na, na, na, na, na, na, na, na, na, knees, knees.
Riff B
*Gtrs. 2 & 3
End Riff B
*Composite arrangement
D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 G♯5
Uh, ah. I wan - na watch you bleed.
P.H.
Pitch: F
Verse
Gtr. 2: w/ Rhy. Fig. 1
A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5
2. Wel - come to the jun - gle, we take it day by day.
Gtr. 3
1/2
P.M.
slight P.M.
A5 G5 A5 G5 F♯5 E5 A5 G5 A5 G5 F♯5 E5
If you want it, you're gon - na bleed but it's the price you pay. And you're a

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5
ver - y sex - y girl who's ver - y hard to please.
E5 D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5
You can taste the bright lights but you won't get them for free in the jun -
Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A
Gtr. 4: w/ Fill 1
C5 G5 D5
- gle. Wel - come to the jun - gle. Feel my,
Gtr. 3
Gtrs. 2 & 3: w/ Riff B
E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5
my, my, my ser - pen - tine.
D5 B♭5 A5 G5 E5 B5
Uh, ah. I wan - na hear you scream.
Gtr. 2
Gtr. 3

Guitar Solo
E7
Gtr. 1
Gtr. 2
Rhy. Fig. 3
Gtr. 3
P.M.
P.M.
P.M.
End Rhy. Fig. 3
Gtr. 3: w/ Rhy. Fig. 3 (2 times)
Oh, oh.
Gtr. 1
Gtr. 2

Uh,
uh,
uh,
8va
loco
D5
D#5
E5
D5
D#5
E5
D5
D#5
E5
D5
D#5
E5
uh,
uh,
uh,
uh.
Gtr. 1
15ma
loco
P.H.
Rhy. Fig. 4
End Rhy. Fig. 4
Gtr. 3
P.M.
P.M.
Gtr. 2

Verse
Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 1
A5 G5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5
3. Wel - come to the jun - gle, it gets worse here ev - 'ry day. You
Gtr. 3
8va loco
Harm.
P.M.
1/2
Pitch: C#
*Harmonic located three-fourths the distance between the 1st & 2nd frets.
learn to live like an an - i - mal in the jun - gle where we play. If you got a
Gtr. 4
Gtr. 3
Gtr. 3: w/ Rhy. Fig. 2A
Gtr. 4 tacet
D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5
hun - ger for what you see, you'll take it e - ven - tu'l - ly.
Gtr. 2

**Chorus**

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A

C5/G G5 D5 A5

- gle. Wel - come to the jun - gle, watch it bring you to your,

Gtr. 4

Gtr. 3

Gtrs. 2 & 3: w/ Riff B
Gtr. 4 tacet

E5 D5 B♭5 A5 G5 E5 E5 D5 B♭5 A5 G5 E5

sha, na, na, na, na, na, na, na, na, na, na, na, knees, knees.

D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5

Uh, I'm gon - na watch you bleed.

*Gtrs. 2 & 3

*Composite arrangement

Gtr. 5 tacet
G
F
G
F
so
down,
so
Gtr. 2
Gtr. 3
P.M.
G5
F5
A5
down,
so
down.
Gtr. 1
grad. bend
2
2 1/2
Gtr. 2
Gtr. 3
P.M.
P.M.
P.M.

Guitar Solo
Gtr. 3: w/ Rhy. Fig. 3
E7
Yeah.
Gtr. 1
Gtr. 2
Gtr. 3: w/ Rhy. Fig. 4
Ow!

E5
E6
E5
E6
E5
B5
B6
B5
B6
B5
B6
B5
E5
F♯5
P.M.
P.M.
Interlude
B
Gtr. 1
*w/ delay
w/ slide
steady gliss.
*As before
Gtr. 2
Gtr. 3
steady gliss.

N.C.
15ma
steady gliss.
*Hypothetical frets; located over pickups
15ma
loco
Harm.
let ring
Pitch: B
F♯
D
15ma
steady gliss.
string
noise
1/2
Riff C
End Riff C
P.M.

Gtr. 6 tacet
You're gon - na die!
Gtr. 1
steady gliss.
steady gliss.
Gtr. 2
steady gliss.
Gtr. 1 tacet
F#5 F5 F#5 G5 A5 G#5 A5 Bb5
In the jun -
Gtrs. 2 & 3
Outro-Chorus
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A
C5 G5 D5
- gle. Wel - come to the jun - gle, watch it bring you to your,
Gtr. 4
Fill 2
End Fill 2
Gtr. 3
Rhy. Fig. 5
End Rhy. Fig. 5

Gtrs. 2 & 3: w/ Riff B
Gtr. 4 tacet
E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5
sha, na, na, na, na, na, na, na, na, na, na, na, knees, knees. In the jun -
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 5
C5 G5 D5
- gle. Wel - come to the jun - gle, feel my,
Gtr. 4
Gtrs. 2 & 3: w/ Riff B
Gtr. 4 tacet
E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5
oh, my, my, my ser - pen - tine. Jun -
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 5
Gtr. 4: w/ Fill 2
C5 G5 D5
- gle, wel - come to the jun - gle, watch it bring you to your,
Gtrs. 2 & 3: w/ Riff B
E5 D5 B♭5 A5 G5 E5 D5 B♭5 A5 G5 E5
sha, na, na, na, na, na, na, na, na, na, na, na, knees, knees. Down in the jun -
Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 2: w/ Riff A
Gtr. 3: w/ Rhy. Fig. 5
C5 G5 D5
- gle. Wel - come to the jun - gle, watch it bring you to your...
Gtr. 4

E D B♭ A G E A G E E7♯9
It's gon - na bring you down! Huh!
Gtr. 4
Gtr. 3
1/2
Gtr. 2
1/2
Free time
w/ bar
-2 1/2
fdbk.

from The Allman Brothers Band - *The Allman Brothers Band*

# Whipping Post

Words and Music by Gregg Allman

## 𝄋 Verse

2nd time, Gtr. 2: w/ Rhy. Fig. 1 (4 times)    1st time, Gtr. 2 tacet

*A  Bm  C  Bm  A  Bm

run down. ___ I've been lied ___ to, ___
tell me that I've been such a ___ fool,

Gtr. 2

Gtr. 1

1/2

*Chord symbols reflect overall harmony.

A Bm C Bm

mon - ey, wrecked my new

Drown my - self in sor - row

Gtr. 1

let ring

1/2

2 2 4 0 4 | 5 0 5 4 4 0

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 2

2 2 3 4 | 5 5 3 4

Pre-Chorus
D
Esus4
E
feel, some - times I feel like I've been
Gtr. 1
8va
Gtr. 2
Chorus
A7
D7
A7
D7
tied to the whip-ping post, tied to the whip-ping post,
Riff B
End Riff B
Gtr. 3
loco

Gtr. 3 tacet

A7 D7 C5 N.C.

tied ___ to the whip-ping _ post. ___ Good Lord, I feel _ like I'm dy - in'. ___

string noise

**Interlude**

N.C.

Gtr. 1

Gtr. 2

**Guitar Solo**

Gtr. 2: w/ Rhy. Fig. 1 (7 times)

A Bm C Bm A Bm C Bm

w/ neck pickup

*Switch to bridge pickup.

**Coda 1**

**Pre-Chorus**

C Bm D

run. Some-times I feel, some - times

Gtr. 1

Gtr. 2

*D.S.S. al Coda 2*
*(take repeat)*

Esus4 E

I feel like I've been

8va

**Coda 2**

**Guitar Solo**

A Bm C Bm A Bm C Bm

(cont. on lower staff)

(cont. on upper staff)

A
Bm
C
Bm
A
Bm
Gtr. 2
Gtr. 1
Riff C
End Riff C
Gtr. 1: w/ Riff C (4 times)

**Interlude**

Gtr. 2 tacet

N.C.

Gtr. 2

Gtr. 1

Gtr. 3

Gtr. 1

Gtr. 3

A
N.C.
8va
w/ wah-wah
Bm
N.C.
C
N.C.
Bm
N.C.
A
N.C.
8va
Bm
N.C.
C
N.C.
Bm
N.C.
Gtr. 3 tacet
A N.C.
rit.
Some - times I
8va
loco
rit.
rit.

Free time (♩. = ♩)

*Execute trem. pick by rapidly brushing edge of pick in a vertical motion over fretboard, moving the pick hand up and down the neck as indicated.

from Led Zeppelin - *Led Zeppelin II*

# Whole Lotta Love

Words and Music by Jimmy Page, Robert Plant, John Paul Jones, John Bonham and Willie Dixon

E5
N.C.
E5
N.C.
send you back to school - in'. Uh,
good times, ba - by, ba - by, I've been yearn - in'.
End Riff A
P.M.
Gtr. 1: w/ Riff A
way down in - side,
Uh, way, way, down in - side,
uh, hon - ey you need it,
uh, hon - ey you need it,
I'm gon - na give you my love,
I'm gon - na give you my love, uh,
I'm gon - na give you my love.
I'm gon - na give you my love, uh.
Chorus
*D5/E
D5/E
Oh, want a whole lot - ta love,
Oh, whole lot - ta love,
want a whole lot - ta love,
Gtr. 2 (dist.)
mf
w/ slide
steady gliss.
**Vol. swell
Gtr. 1
Rhy. Fig. 1
*Bass plays D.

E
N.C.
E
N.C.
3. You've been
8va
1
(17)
17
19
X
19
18
17
15
17
15
17
17
17
19
19
1
19
1
19
1 1/2
19
19
17
(17)
9
9
9
7
0
5
7
5
7
5
Verse
Gtr. 1: w/ Riff A (2 times)
E5
N.C.
Gtr. 3 tacet
E5
N.C.
cool - in', ba - by, I been drool - in',
Gtr. 3
loco
0
3
E5
N.C.
E5
N.C.
3
all the good times, ba - by, I been mis - us - in'.
E5
N.C.
E5
N.C.
Uh, way, way down in - side, I wan - na give you my love,

E5
N.C.
E5
N.C.
my, my, my, my, oh.
P.M.
P.M.
P.M.
P.M.

E5
N.C.
E5
N.C.
P.M.
P.M.
P.M.
P.M.

E5
N.C.
E5
N.C.
Shake for me, girl,
I wan-na be your back - door man.
P.M.
P.M.
P.M.
P.M.
P.M.

E5
N.C.
E5
N.C.
Hey,
oh,
hey,
oh,
P.M.
P.M.
P.M.
P.M.
P.M.

E5
N.C.
E5
N.C.
hey,
oh,
oo,
P.M.
P.M.
P.M.
P.M.
P.M.

E5
N.C.
E5
N.C.
oh,
Riff B
P.M.
P.M.
P.M.
P.M.

Gtr. 1: w/ Riff B (till fade)
E5
N.C.
E5
N.C.
oh,
oh,
oh,
oo, ma, ma, hey.
End Riff B
P.M.
P.M.
*w/ad lib. echo (till fade).

E5
N.C.
E5
N.C.
Keep it cool - in', ba - by,

E5
N.C.
E5
N.C.
uh, keep it cool - in', ba - by,
uh, keep it cool - in', ba - by,

Begin fade
E5
N.C.
E5
N.C.
uh, keep it cool - in', ba - by,
oh,
oh,

Fade out
E5
N.C.
E5
N.C.
E5
N.C.
oh.

from The Who - *Who's Next*

# Won't Get Fooled Again

Words and Music by Peter Townshend

**Intro**

**Moderately fast** ♩ = 136

G5 A5

**Verse**

G5 A5 G5 type2 D A5 G5 type2 D A

Gtr. 2 (acous.)

1. We'll be fight - ing in the streets _ with our chil - dren at our feet, _ and the

Gtr. 1

A5 G5type2 D E E5 E5type2 E5 C/G G G5type3 A5
⑥ open
⑥ 3fr
mor - als that they wor - ship will be gone. And the men who spurred us on
P.M.
G5 D G A5 G5 D A5 G5 D E
⑥ 3fr
⑥ open
sit in judge - ment of all wrong, they de - cide and the shot - gun sings the song.
Chorus
E5 E E C/G G5type3 D A5 A D F♯ A A5 D A5
⑥ open
⑤ open ④ open ① 2fr ⑤ open
I'll tip my hat to the new con - sti - tu - tion, take a bow for the
P.M.

D F♯ A A5 D A5 A D A5 G G5 type3
new rev - o - lu - tion. Smile and grin at the change all a-round, pick up my gui - tar and play,

E5 E E5 E G5 type3 G G5 type3 E E5 E5 E E5 E G5 type3 G G5 D D G5
P.M. P.M.
just like yes - ter - day, then I'll get on my knees and pray
P.M. P.M. P.M. P.M.

D G5 D G A5 G5 D A5
we don't get fooled a - gain.

G5 D G5 A5 G5 D G A5
⑥ 3fr
P.M. P.M. let ring P.M. P.M. let ring
Verse
G5 D D A A5 G5 D A A5 G5 D A5
④ open ⑤ open ⑤ open
P.M.
2. A change, it had to come. We knew it all a - long. We were
let ring
G5 D E E5 E E5 type2 C/G G5 type3 A A5
⑤ open ⑤ open ⑤ open
P.M.
lib - er - at - ed from the fold, that's all. And the world looks just the same,
1/4
G5 D A5 G5 D A5 G5 D
and his - to - ry ain't changed, 'cause the ban - ners, they are flown in the last

Chorus
E5 E E C/G G5 type3 G5 type2 D A5 D A A5 D A5
war. I'll tip my hat to the new con-sti-tu-tion, take a bow for the
P.M.
let ring

D A5 D A5 D D A5 G G5
new rev-o-lu-tion. Smile and grin at the change all a-round, pick up my gui-tar and play,
P.M.

E5 type3 E5 type2 G5 type3 G G5 type3 E E5 E B C♯ A5 E E5 G5 G G5
just like yes-ter-day, then I'll get on my knees and
P.M.

A/C♯ G/B type2 G/B DVII A/C♯ A ⑤ open D/F♯ A ⑤ open A5 V B5

I'll

Gtr. 3

1/2 1/4 1/2 1 hold bend

Gtr. 1

P.M. P.M. P.M. P.M.

Bridge
B5 B G E E5 type3 E6 E E5 type3 E E5 type3 E E6 E
2fr 3fr open open open open open
move my - self and my fam - 'ly a - side, if we hap - pen to be left half a - live. I'll
*Gtrs. 1 & 3
let ring
1/4 1/4
* composite arr.
A5 A A6 A A6 A5 A7 A A6 A5 A6 A B5 A5/B B5 A5/B
open open open open
get all my pa - pers and smile at the sky, oh, I know that the hyp - no - tized nev - er lie.
let ring
hold bend
B A5 E E5 A B5 A5 E E5 A B5 A5 E E5 B
open open open open open 2fr
Do ya?

Guitar Solo
B5 A5 E E5 B5 A5 E E5 A B5
open
Gtr. 1
Gtr. 3
w/ dist.
A E5 A B5 A5 E5 B5 A5 E E5 A
steady gliss.
B5 A5 E E5 B5 A B5

Gtrs. 1 & 2 tacet
Gtr. 3 tacet
A5
G5 type2
D
Gtr. 2
Gtr. 3
Gtr. 1
let ring
w/ dist.
Yeah!
3. There's
Verse
A
open
noth - ing in the street ___ looks an - y dif - fer - ent to me, ___ and the

A5 A A5 G5 type2 D E E5 E E C/G G5 type2
⑤ open
⑥ open
⑥ open
slo - gans are re - placed by the by. And the
1/4
A5 G5 type2 D A5 A A5 A A5 G5 D
⑤ open
⑤ open
part - ing on the left is now part - ing on the right, and the
let ring
1/2
1/4

A5
G5 D
E
E5
E
E5 type2
C/G
G
G5 type3
beards have all grown long - er o - ver - night.
I'll
P.M.
Chorus
D
A5
A
Harm.
tip my hat to the new con - sti - tu - tion, take a bow for the new rev - o - lu - tion.
Gtrs. 1 & 3
Smile and grin at the change all a - round, pick up my gui - tar and play, just like yes - ter - day,
Gtr. 1
Gtr. 3
1/2

E E5 E5type2 G5type2 G G5type3 D G5type2 D G5 D
3fr
P.M.
then I'll get on my knees and pray
we
let ring
Gtr. 3 tacet
G A5
3fr
P.M.
don't get fooled a-gain.
Don't get fooled a-gain.
No, no!
Gtr. 1
G5type2 A5 D/F# A D/F# A5 G5 D A5
open
P.M.
Gtr. 3
1/2
1/4

Gtr. 3 tacet
A5
G5
D
A5
G5 type 2
D
G5 type 2
Gtr. 1
P.M.
P.M.
P.M.
P.M.
P.M.
1/2

A5
A
⑤
open
G5
D
A
⑤
open
A5
*Played ahead of the beat

1/2
1/2
1/4
1/2
1/4
1/4
1/4

Interlude
(w/ Arp. synth.)
A5 type2
Am6
A5 type2
Am6
A5 type2
P.M.
†vib. w/ neck
†Vibrato achieved by applying force with right hand on gtr. body & left hand on neck.

Gtrs. 1 & 2 tacet
(Arp. synth.)
18
14
Outro
A5
G5
D
A5
G5 type2
D
A5
Gtr. 2
Yeah!
Meet the new boss.
Gtrs. 1 & 3

G5 D A A5 A A5 G5 D A5 G5type2 D
open
open
Same as the old boss.
P.M.
A5 G5 type2 D A5 G5 type2 D A5
G5 type2 D G5 type3 A5 G5 type2 D A5
G5 D A5
Free Time
(Townshend:) Hey!
Gtr. 1
P.M.
slight vib. w/ neck
Gtr. 3
P.M.
pp

from Van Halen - *Van Halen*

# You Really Got Me

Words and Music by Ray Davies

B5
*Voc. Fig. 1
so I can't sleep at night.
Girl, you real - ly
(Girl,
P.M.
P.H.
P.H.
P.M.
Pitch: F♯ G F♯ F♯ G♯ B C C♯ F♯ G G♯ G* A
*Refers to upstemmed voc. only.
D5 D♯5
got me now, you got me so I don't know where I'm go - in', yeah.
Oh
oh
E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5
yeah, you real - ly got me now, you got me so I can't sleep at night!
yeah.
You
P.M.
P.M.
E D E D E D E D E D E
End Voc. Fig. 1
Oh! Oh!
real - ly got me. You real - ly got me. You real - ly got me.)

Verse
D5
A5
2. Please don't ev - er let me be, I on - ly
let ring
P.S.
slight P.M.
P.M.
wan - na be by your side,
Please, don't ev - er
15ma
loco
P.H.
1 1/2
Pitch: G♯ B G♯
let me be, I on - ly wan - na be by your side, ah!
rake
*Tap 1st & 2nd strings
Bkgd. Voc.: w/ Voc. Fig. 1
B5
D5 D♯5
Girl, you real - ly got me now, you got me so I don't know what I'm do - in', yeah. Oh

A5 G5 A5 F5 G5 A5 G5 A5 G5
semi-P.H.
grad. bend
A5 G5 A5 G5 A5 G5 A5 G5 A5
fdbk.
flanger off
P.S.
*Using a guitar with Les Paul style electronics, set lead vol. to 0 and rhythm vol. to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.
Interlude
Gtr. 1 tacet
N.C.
Ah. Ah. Ah. Ah. Ah.
(Ah, ah, ah, ah. Ah, ah. Chu, chu, chu, chu, chu, ch, ch.)
Verse
w/ misc. bkgd. vocs., next 8 meas.
N.C.
3. Girl, you real - ly got me now, you got me so I don't know what I'm do - in'.
Ah. Girl, you real - ly got me now, you got me so I can't sleep at night!
Gtr. 1
P.H.
P.S.
Bkgd. voc.: w/ Voc. Fig. 1
B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5
Girl, you real - ly got me now, you got me so I don't know where I'm go - in',
P.S.

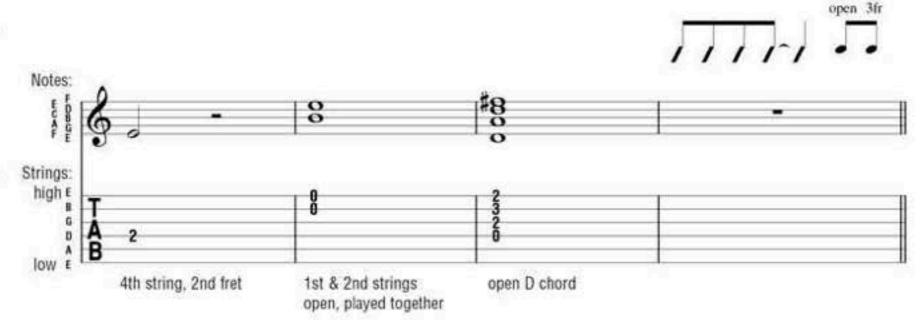
B5 A5 B5 D5 D♯5 E5 D5 E5 D E D E D
yeah. Oh yeah, you real - ly got me now, got me
E D E D E D E D E D E D
so I can't sleep at night! Oh!
1 1/2
E D E E7♯9
Free time
N.C.(E5)
rit.
Oh! Oh! Oh!
grad. bend
1 1/2
E5
fdbk.
1 1/2
Pitch: F♯ A

# Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

# Definitions for Special Guitar Notation

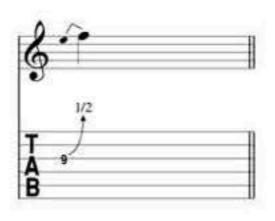
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

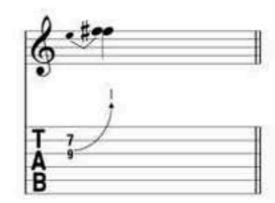
**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

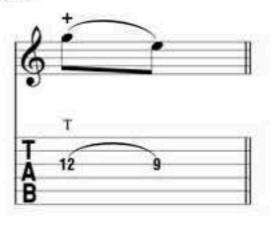
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

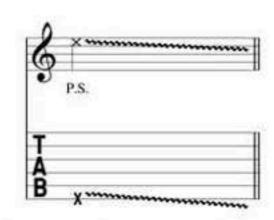
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.

**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**RAKE:** Drag the pick across the strings indicated with a single motion.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.

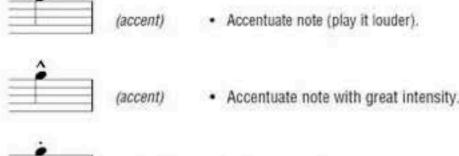
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

# Additional Musical Definitions

(accent) • Accentuate note (play it louder).

(accent) • Accentuate note with great intensity.

(staccato) • Play the note short.

• Downstroke

V • Upstroke

*D.S. al Coda* • Go back to the sign (𝄋), then play until the measure marked "***To Coda***," then skip to the section labelled "**Coda.**"

*D.C. al Fine* • Go back to the beginning of the song and play until the measure marked "***Fine***" (end).

**Rhy. Fig.** • Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff** • Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill** • Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill** • A chordal version of a Fill.

tacet • Instrument is silent (drops out).

• Repeat measures between signs.

• When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:** Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).

The editors of *Guitar World* magazine present their top rock songs of all time—an incredible collection of guitar's greatest hits. Each song is meticulously transcribed note-for-note in standard notation and tab, giving you all the famous riffs, lead lines, and solos that made history!

Ain't Talkin' 'Bout Love
VAN HALEN

All Along the Watchtower
JIMI HENDRIX

All Day and All of the Night
THE KINKS

Aqualung
JETHRO TULL

Back in Black
AC/DC

Barracuda
HEART

Beat It
MICHAEL JACKSON

Blitzkrieg Bop
RAMONES

Bohemian Rhapsody
QUEEN

Born to Be Wild
STEPPENWOLF

The Boys Are Back in Town
THIN LIZZY

Carry On Wayward Son
KANSAS

Comfortably Numb
PINK FLOYD

Crazy Train
OZZY OSBOURNE

Cross Road Blues
(Crossroads)
CREAM

Day Tripper
THE BEATLES

Detroit Rock City
KISS

Dr. Feel Good
MÖTLEY CRÜE

Enter Sandman
METALLICA

Free Bird
LYNYRD SKYNYRD

Funk #49
JAMES GANG

Highway to Hell
AC/DC

Hotel California
EAGLES

Iron Man
BLACK SABBATH

Jailhouse Rock
ELVIS PRESLEY

Layla
DEREK AND THE DOMINOES

Limelight
RUSH

Misirlou
DICK DALE

Peace of Mind
BOSTON

Photograph
DEF LEPPARD

Plush
STONE TEMPLE PILOTS

Pride and Joy
STEVIE RAY VAUGHAN

Purple Haze
JIMI HENDRIX

Rock Around the Clock
BILL HALEY & HIS COMETS

Run to the Hills
IRON MAIDEN

School's Out
ALICE COOPER

Smells Like Teen Spirit
NIRVANA

Smoke on the Water
DEEP PURPLE

Stairway to Heaven
LED ZEPPELIN

Suite: Judy Blue Eyes
CROSBY, STILLS & NASH

Sultans of Swing
DIRE STRAITS

Surrender
CHEAP TRICK

Sweet Child o' Mine
GUNS N' ROSES

Tush
ZZ TOP

Walk This Way
AEROSMITH

Welcome to the Jungle
GUNS N' ROSES

Whipping Post
THE ALLMAN BROTHERS BAND

Whole Lotta Love
LED ZEPPELIN

Won't Get Fooled Again
THE WHO

You Really Got Me
VAN HALEN